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## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup>

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PERIODICALS

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#### GENERAL AND MISCELLANEOUS

**The Decoration of Neolithic Pottery.**—In *Z. Ethn.* XXXIX, 1907, pp. 108–120 (7 figs.), J. TEUTSCH, in answer to criticisms by H. SCHMIDT, maintains that on certain painted pottery from Burgenland in Transylvania white is used as background while the ornament is in red outlined with black. He also argues that this type of decoration is derived from the Aegean vases. *Ibid.* pp. 121–136, H. SCHMIDT replies, modifying in some details his earlier views. He still believes that white is originally applied as decoration, and that this is generally its use. It is possible that in some cases there may be a secondary use of the original clay or colored background as decoration. The spiral decoration, the white incrustated, and white painted pottery were characteristic of the late neolithic period in central Europe and were brought to the Mediterranean by emigrants from that region.

**The Earliest Ships.**—In *Z. Ethn.* XXXIX, 1907, pp. 42–56, E. HAHN discusses the construction of the earliest sea-going ships. For transport by water, primitive races have used inflated bladders, skins, reed boats, rafts or catamarans, hollowed logs, and especially sewed bark. Sea-going ships, which must have existed in very early times, have developed from the boat of logs tied together, though the earliest form was probably like the Malay proa with an outrigger.

**Painting of the Body and Tattooing.**—In *R. Arch.* IX, 1907,

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor PATON, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, Dr. A. S. PEASE, and the Editors, especially Professor MARQUAND and Dr. PEABODY.

No attempt is made to include in this number of the JOURNAL material published after July 1, 1907.

For an explanation of the abbreviations, see pp. 140, 141.

pp. 38-50 (4 figs.), J. DECHELETTE shows that the Europeans of the stone age and early part of the bronze age decorated their persons with painting, tattooing, or both. This was the case in the eastern and western Mediterranean regions, as well as in France and more northern parts of Europe.

**Pictorial Art and Oriental Research.**—In *Memnon*, I, 1907, pp. 9-18, J. STRZYGOWSKI pleads for the emancipation of the history of Oriental art from the study of philology and epigraphy. He claims that at present inscriptions are the only objects that interest Orientalists, and that sculpture and painting are passed over as mere accessories of written texts. In reality, however, the art of the various west-Oriental peoples throws as important a light upon their ideas and the history of their civilization as do their inscriptions. The history of Oriental art should be constituted a distinct discipline in the universities, and should devote itself to the investigation of material, technique, object, figure, form, and content. Scarcely a beginning has been made in determining the deeper spiritual ideas that underlie the varying forms of art in the chief centres of ancient Oriental civilization.

**The Origin of the Himyaritic Script.**—In *S. Bibl. Arch.* XXIX, 1907, pp. 123-132 (2 pls.), E. J. PILCHER argues that the Himyaritic script was not of ancient Semitic origin, but was derived from Greek colonists in Egypt. Letters which are distinguished in Phoenician have not separate signs in Himyaritic, but only slightly modified forms of the same sign, as would be the case if they had been derived from a non-Semitic people. Himyaritic is written *boustrophedon* like ancient Greek. In Himyaritic the words are marked off from one another by a perpendicular stroke, which is also an early Greek custom. Several of the most puzzling characters of the Himyaritic are explained most readily from Dorian Greek forms.

**Ḳatabanian Inscriptions.**—In *Mitt. Vorderas. Ges.* XI, 1906, pp. 1-48, D. NILSEN publishes two new inscriptions of the Glaser collection, one recording how a certain *muḳarrib* of Ḳataban constructed a new road through the mountains and rebuilt the temple; the other recording how a king of Ḳataban sacrificed a she-camel to 'Athtar, 'Amm, and Shamash.

**Tarshish and the Jonah Legend.**—In *Memnon*, I, 1907, pp. 70-79 (3 figs.), G. HÜSING contests the current view that Tarshish is to be identified with Tartessus in Spain. The two passages on which this view rests are Gen. x. 4 and Jonah i. 3. In the first, Tarshish is mentioned in connection with Cyprus, Crete, and Rhodes and is, therefore, to be regarded as a textual corruption for Turshim, the Tursha of the Egyptians which constantly appears in connection with Crete and Cyprus. In Jonah a different division of the letters changes "he went down to Joppa" to "and he (Yahweh) pursued him," thus removing the indication that Joppa was on the way to Tarshish. In 1 Kings and 2 Chron. it is declared that Ezion-Geber was the port for Tarshish, which indicates that Tarshish lay in the east. It is to be identified with the coast of ancient Elam, and the story of Jonah is a modified form of an ancient Elamitic myth which is widely prevalent in the Orient and throughout the classical world. See also *Or. Lit.* X, 1907, col. 26.

**The New Testament in the Light of Recent Archaeology.**—In *Exp. Times*, XVIII, 1907, pp. 202-211, A. DEISSMANN discusses the bearing of recently discovered papyri and inscriptions on the interpretation of the

New Testament religion. The classical literature gives a distorted conception of the scepticism of the world into which Christianity came. Inscriptions and papyri show us that in general people were deeply religious and were thus prepared to receive the new teaching. They show also an uncertainty in regard to immortality that prepared the way for the positive message of Christianity on this subject. The inscriptions also throw light upon the current meaning of many New Testament terms.

**Ancient Glass.** — In *Le Musée*, III, 1906, pp. 477-524 (3 pls.; 102 figs), A. SAMBON gives an account of ancient glass. The material is arranged by countries and periods, and the characteristic products of each group are noticed and illustrated by typical specimens.

**The Roll in Ancient Art.** — The representations of the papyrus roll in ancient art have been collected and fully discussed by T. BIRT. In an introduction he treats briefly the roll in ancient Egypt, and the use of papyrus rolls and parchment among the Greeks and Romans. The use of a *codex* is scarcely represented before the fourth century A.D. Parchment was used for school books, as more durable and apparently cheaper in the time of Martial, and perhaps for reference books, but not for ordinary editions. The chapters treat in detail of the closed roll, the open roll and reading, writing, the character of the roll and its preservation, the illustrated book, which is held to have inspired the form of the sculptures on the columns of Trajan and Marcus Aurelius, and the representation of rolls in the Middle Ages. (T. BIRT, *Die Buchrolle in der Kunst. Archäologisch-antiquarische Untersuchungen zum Antiken Buchwesen.* Leipzig, 1907, B. G. Teubner. x, 352 pp.; 191 figs. 8vo. M. 12.)

**Roman Fortified Boundaries in Germany and Britain.** — In *Rec. Past*, VI, 1907, pp. 9-13, 50-57, 83-89 (11 figs.), G. H. ALLEN describes the development of the Roman system of fortifications along the boundaries of Germany and Britain, the character of the remains, and in particular the restored fort at the Saalburg.

**The Date of the Ruins in Rhodesia.** — In his report of a journey in South Africa (*Z. Ethn.* XXXVIII, 1906, pp. 863-895; 17 figs.), F. VON LUSCHAN discusses the age of the ruins at Simbabwe and other points in Rhodesia. He examines the arguments in detail, and agrees with Randall MacIver that the ruins are of comparatively recent date, and probably of native origin. The figure of Egyptian porcelain is declared a modern forgery, but even if genuine, it proves nothing, for many Egyptian antiquities are now brought into South Africa by Greeks. *Ibid.* pp. 896-904 (3 pls.; 12 figs.), H. SCHÄFER gives at length the grounds for declaring the porcelain figure one of a series of modern forgeries made in Thebes. *Ibid.* pp. 916-923 (fig.) is published a discussion of von Luschan's views, in which a greater antiquity is claimed for the ruins and the objects found there by Staudinger, Fritsch, and Oppert.

**Persian Numismatics.** — In *J. Asiat.* VIII, 1906, pp. 517-532, ALLOTTE DE LA FUÏE discusses a series of coins with Aramaic legends containing the titles *Prtkra* and *Malka*, and bearing the names of certain Persian monarchs. He comes to the conclusion that all Persian coins are later than the reign of Antiochus II. They are probably contemporary with the reigns of Mithridates I, king of Parthia, and his successors. Arsacid influence is unmistakable in these coins.

**Hindu Architecture in the Far East.** — The Hindu architecture in the Far East has been studied by GENERAL L. DE BEYLIÉ. He reviews briefly the architectural styles of India, and the influences received or exercised by Hindu art before the Mahomedan invasion, and then considers the special characteristics of the architecture in the neighboring countries, treating successively Cambodia and Annam, Siam and Laos, Burmah, Java, and Ceylon. He concludes that Hindu architecture is composed of indigenous elements strongly modified by Persian and Greek influence; that it does not generally employ brick and stone before the second century B.C.; that Indian art reached Indo-China and the islands during the first two centuries of our era, but that in all these countries it was modified by strong local tendencies; that the stone and brick monuments of these regions are not earlier than the sixth century A.D.; and that later the so-called Chinese style became more and more prevalent. (General L. DE BEYLIÉ, *L'Architecture Hindoue en Extrême-Orient*. Paris, 1907, E. Leroux. 416 pp.; 366 figs. large 8vo.)

**The Monuments of Cambodia.** — The second volume of the *Inventaire Descriptif des Monuments du Cambodge*, by E. LUNET DE LAJONQUIÈRE (Paris, 1907, E. Leroux. xlv, 355 pp.; 2 pls.; 112 figs. large 8vo.), is published by the *École Française d'Extrême-Orient*. In the brief Introduction a general account of the diffusion of early Cambodian civilization in the valleys of the Menam and the Mekong is followed by notes on the monuments, their construction and decoration, supplementary to the introduction in the first volume (*A.J.A.* VII, p. 454). The monuments (Nos. 291-470) are then described in detail according to their geographical distribution in provinces recently added to Cambodia, French Laos, eastern Siamese Laos, western Siamese Laos, and the valley of the Menam.

## EGYPT

**Babylonian Influence in Egyptian Art.** — In *Memnon*, I, 1907, pp. 80-85 (4 figs.), F. HOMMEL claims that the bark of the sun in Egyptian art is derived from the floating shrine of the sun-god in Babylonian art, and that the eight Igigi of Babylonia are the prototypes of the eight genii who in Egypt accompany the sun-god with music.

**Egyptian and Assyrian Standards.** — In *Klio*, VI, 1906, pp. 393-399 (4 figs.), H. SCHÄFER points out that Egyptian and Assyrian standards, which consist of a pole bearing the symbol of a god, are carried on a war-chariot, and enjoy a special cult in the camp. They are not merely standards, but indicate the actual presence of the gods. The custom seems to have originated in Egypt, whence it was borrowed by the Assyrians.

**The Writing and Language of the Egyptians.** — In *Alt. Or.* VIII, 1907, part II, pp. 1-32, W. SPIELGELBERG gives an account of the development of the Egyptian script from the pictures of the earliest period through the hieroglyphic, hieratic, and demotic to the Coptic, and adds a brief history of the decipherment of the monuments and of the development of the Egyptian language.

**The Tablets of Negadah and Abydos.** — The excavations at Negadah and Abydos have disclosed a number of small inscribed pieces of wood or ivory which belong to the earliest Egyptian dynasty. These are discussed

by F. LEGGE in *S. Bibl. Arch.* XXVIII, 1906, pp. 252-263 (2 pls.); XXIX, 1907, pp. 18-24, 70-73 (pl.), 101-106 (pl.). One tablet records the celebration of the so-called Sed festival at the tomb of King Aha, another the foundation of the temple of Neith at the funeral of the same king, another names King Zer.

**An Egyptian Bust in the Louvre.**—In *Mon. Piot*, XIII, 1906, pp. 5-27 (2 pls.; 6 figs.), G. BÉNÉDITE argues that in Egyptian art it is necessary to distinguish the stereotyped hieratic style, common in temples and tombs, from a much freer naturalistic style shown in early mastabas and later in furniture and household ornaments and utensils. The articles made for the living are a truer measure of Egyptian art than those intended for the gods or the dead. A fine limestone bust of Amenophis IV in the Louvre shows clearly how this king broke with the official art as well as the official religion.

**An Egyptian Head in Brussels.**—In *Mon. Piot*, XIII, 1906, pp. 29-34 (pl.; fig.), J. CAPART publishes a fine Egyptian portrait now in Brussels. It belongs apparently to the early years of the nineteenth dynasty, and shows the freedom and delicacy characteristic of Egyptian art under the influence of Amenophis IV. The author argues that the change from the realism of the early sculpture to the later ideal type is due in great part to a change in the belief as to the nature of the "Double," in consequence of which the need of accurate portraiture was no longer felt.

**A Pendant on Statues of Usertesen III.**—In *S. Bibl. Arch.* XXVIII, 1906, pp. 268-269 (pl.), V. SCHMIDT describes the representation of a pendant on three statues of Usertesen III, and concludes that it is an amulet consisting of a linen cord tied with peculiar loops.

**The State Post under the Ptolemies.**—In *Klio*, VII, 1907, pp. 241-277, F. PREISIGKE examines the *verso* of *Hibeh Papyri*, I, 110, which contains the records of a postmaster at some place in the Fayum. Analysis shows that the post left this place for the north and south, probably every six hours, that it was used only for state despatches requiring speed, and that it was a liturgy performed probably by colonists holding lands from the king. There are indications of other arrangements when speed was not needed. Private letters do not seem to have been forwarded by the state.

**Ptolemaic Metrology.**—In *R. Élt. Gr.* XIX, 1906, pp. 389-393, T. R. discusses the *naubion* and the *stater* in Ptolemaic Egypt. For the former he accepts the conclusions of Jouguet and Lesquier (*A.J.A.* XI, p. 202). The same document fixes the *stater* as equivalent to the silver tetradrachm, and this seems its value in Herondas, VII, 99.

**The Gold Medallions of Abukir.**—A brief account of the large gold medallions found at Abukir (*A.J.A.* VIII, p. 468), the suspicions regarding the alleged discovery, the purchase of four by the Berlin Museum, and the disappearance of the other specimens is given in *Burl. Mag.* XI, 1907, pp. 162-163 (pl.) by A. KOESTER.

## BABYLONIA AND ASSYRIA

**The First Babylonian Dynasty.**—In *S. Bibl. Arch.* XXIX, 1907, pp. 107-111, C. H. W. JOHNS discusses the lists of names of the years in the period of the first dynasty of Babylon. The Babylonian custom was to

name each year after some important event which occurred in it. A number of chronological lists of these names of the years have come down to us in a fragmentary condition. The author seeks from a study of contract tablets of the period to fill up the gaps in these lists and supplies a large number of new year-names for the reigns of the first dynasty.

**Old Babylonian Chronology.**—In *Or. Lit.* X, 1907, cols. 169–181, L. MESSERSCHMIDT publishes a new collation of the chronological table of the first dynasty preserved in the museum at Constantinople.

**Mathematical, Metrological, and Chronological Tablets from Nippur.**—In the *Publications of the Babylonian Expedition of the University of Pennsylvania*, Vol. XX, Part I, 1906 (30 pls., 15 photos), H. V. HILPRECHT publishes forty-seven tablets in transcription and seventeen in photograph from the excavations of the so-called temple library of Nippur. These consist of tables of multiplication and of division, in all of which the number 12,960,000 is taken as the basis of the calculations. The multiplication tables are tables of the factors of this quantity, and the division tables are for the most part tables of quotients obtained by dividing 12,960,000. The explanation of this fact is that 12,960,000 ( $= 60^4 = 3600^2$ ) is a sacred number representing the number of days in the sacred cycle of 36,000 years which played so important a part in Babylonian cosmological speculations and was known to the Greeks through Pythagoras and Plato. There are also tables of squares from one to fifty and of square roots, and tables of measures of capacity and of weights. From these tables it appears that the Babylonian scribes of the third millennium B.C. were familiar with the computation of the areas of rectangles, squares, right triangles, and trapezoids and the volumes of rectangular parallelepipeds and of cubes. If the vessel whose contents were measured was a cylinder, we shall have to assume that they were also familiar with the approximate ratio of the circumference of a circle to its diameter. More important than all these mathematical tables is a list of early Babylonian kings containing originally about 180 names of rulers. It shows that at least 135 kings who reigned before the time of Hammurabi were known to the Babylonians. That is, that Babylonian history could be written for as many years before Hammurabi as elapsed from Hammurabi to the fall of Babylon. By means of this list the chronological relations of the dynasties of Ur and of Isin are established, and the exact number of years of each king's reign is recorded. The texts are provided with an elaborate introduction describing their characteristics and their historical significance.

In *Or. Lit.* X, 1907, cols. 109–113, H. RANKE discusses this list of early Babylonian kings and agrees with Hilprecht that the downfall of the dynasty of Isin is to be identified with the capture of Isin by Rim-Sim recorded in the seventeenth year of Sin-muballit. This view is supported by a tablet which mentions the year in which Amurum drove out Libit-Ishtar, who is probably identical with the last king of Isin. Amurum denotes the West Semitic people who overran Babylonia in the time of the first dynasty of Babylon. *Ibid.* cols. 114 ff., B. MEISSNER disputes the identity of Libit-Ishtar with the last king of the dynasty of Isin, and holds that he was a governor of the city of Sippar. *Ibid.* cols. 207–210, H. RANKE disputes Hilprecht's identification of Immerum with Nur-(ilu)im of Larsa.

**The Chronology of Ashurbanipal's Reign.**—In *S. Bibl. Arch.* XXIX,

1907, pp. 74-84, C. H. W. JOHNS publishes the fifth of his important investigations into the chronology of the reign of Ashurbanipal. The eponym list is defective during this reign, but by an elaborate study of business documents of the period the author succeeds in restoring with a high degree of probability the names of all the eponyms for the years between 671 and 660 B.C.

**The Alabaster Relief of King Ashur-nasirpal II.** — In *Or. Lit.* X, 1907, cols. 115-126, A. HERMANN discusses the significance from the point of view of the history of civilization of the armor, dress, ornaments, and other details on the alabaster relief from the northwest palace of Ashur-nasirpal II.

**The Archaeology of the Cuneiform Inscriptions.** — In the Rhind Lectures for 1906 Professor A. H. SAYCE discussed the archaeology of Babylonia and Assyria, chiefly from the evidence of the inscriptions, as the excavations have not as a rule been conducted with sufficient scientific accuracy to make possible a classification of the pottery and other objects. The volume containing these lectures, with an article from the *Contemporary Review* for August, 1905, treats of the decipherment of the cuneiform inscriptions, the archeological records, which are best known at Susa, the Sumerians, the relation of Babylonian civilization to Egypt, Palestine, and Asia Minor, and the condition of Canaan in the century before the Exodus. (A. H. SAYCE, *The Archaeology of the Cuneiform Inscriptions*. London, 1907, Society for Promoting Christian Knowledge. 220 pp.; 19 pls. 8vo. 5s.)

**Aramaeans in Babylonia.** — In *Mitt. Vorderas. Ges.* XI, 1906, pp. 203-246, M. STRECK discusses information gained from Babylonian and Assyrian sources in regard to the nomadic tribes that dwelt in Babylonia and the adjacent regions. The cuneiform records afford no evidence that the Aramaean migration had occurred before the fifteenth century B.C., and there is no trace of Aramaean settlements in Babylonia before the tenth century. The main sources of information in regard to these tribes are described and discussed in chronological order, and this is followed with an alphabetical index of Aramaean tribal names with references to all the passages in the cuneiform literature where these tribes are mentioned.

**Chedorlaomer Tablets.** — In *S. Bibl. Arch.* XXVIII, 1906, pp. 241-251; XXIX, 1907, pp. 7-17, A. H. SAYCE continues the translation and discussion of the so-called Chedorlaomer tablets (*A.J.A.* XI, p. 204).

**The Meaning of the Title Bur-Gul.** — In *Or. Lit.* X, 1907, cols. 175-181, A. POEBEL shows that the *bur-gul*, who occurs in numerous tablets from Nippur, was a functionary who performed the duties of a notary-public in witnessing signatures and attesting seals.

**Signs for the Liver in Babylonian Inscriptions.** — In *Z. Assyr.* XX, 1907, pp. 105-129, M. JASTROW, JR., discusses the signs used for the liver in Babylonian tablets. The ideogram commonly read HAR, which is known to denote the liver, he holds should be read UR. Four other signs are also used for the liver, showing the unique importance that was attached to this organ in Babylonian haruspicy. The liver was regarded as the genuine seat of the soul and it was the only organ inspected in sacrificial victims. This fact gives a new meaning to a number of Babylonian omen tablets and especially to the famous series of omens of Sargon and Naram-Sin, which instead of being astrological, as was formerly supposed, are in reality all liver omens.



**The Historical Topography of the Region of the Tigris.**—In *Memnon*, I, 1907, pp. 89–143 (pl.; 9 figs.), E. HERZFELD discusses the modern geography of the region occupied by ancient Assyria, and then the relics that survive at various points from the Assyrian, Persian, Greek, Parthian, and Sassanian epochs. The article also contains a collection of all the passages in the classical writers descriptive of this region.

**Dilmun.**—In *Exp. Times*, XVIII, 1907, p. 234, A. H. SAYCE claims that Dilmun of the cuneiform inscriptions is not the island of Bahrein, as has been commonly supposed on the basis of the Annals of Sargon, 369–370, but is really a district of northeastern Arabia.

**Karduniash.**—In *Or. Lit.* IX, cols. 663–665, G. HÜSING argues that there is no evidence in support of the view that Duniash is the Kassite name for Babylonia. Karduniash is the name of a divinity, and cannot mean “the fortress of Duniash.” The word must be explained from Kassite-Elamitic.

**The Four Sacred Rivers.**—In *Or. Lit.* IX, cols. 558–663, F. HOMMEL shows that the conception of four sacred rivers is common in Babylonia, and compares the four rivers of Paradise in Genesis ii. These rivers were originally located in eastern Arabia west of the Euphrates, but subsequently the names were transferred to the region east of the Tigris in the vicinity of Dur-ilu.

**Babylonian Parallels to the Genealogy of Abraham.**—In *Exp. Times*, XVIII, 1907, pp. 322–333, A. H. SAYCE argues that the ancestors of Abraham in Genesis xi are Babylonian names of cities and tribes, so that this chapter contains an historical reminiscence of the migrations of the forefathers of Abraham from Ur of the Chaldees to Mesopotamia.

**The Tree of Truth and the Tree of Life.**—In *R. Bibl.* XIV, 1907, pp. 271–274, P. DHORME discusses the Babylonian beliefs concerning the “tree of truth” and the “tree of life,” which are the counterparts of the “tree of the knowledge of good and evil” and the “tree of life” in Genesis. The “tree of truth” in the Babylonian conception was planted at the east and was guarded by the rising sun. It stood at the entrance of heaven. The “tree of life” was also a mythological conception, but had its counterpart on earth in a tree in the garden of the temple at Eridu. Both trees are frequently mentioned in early Babylonian texts.

**The Dove with the Olive-leaf.**—In *Exp. Times*, XVIII, 1907, pp. 377–378, W. O. E. OESTERLEY discusses the meaning of the olive-leaf brought back by the dove in the story of the flood. He holds that both the dove and the olive-twigs were originally sacred to Ishtar, and that in the original Babylonian version of this story the dove appeared as the messenger of Ishtar to Noah, bringing him assurance of the cessation of the deluge.

**The Ark of Yahweh.**—In *Exp. Times*, XVIII, 1907, pp. 155–158, F. HOMMEL points out the analogies to the Ark of the Covenant and the tables of the law in the Babylonian “tablets of fate,” and “chamber of fate.” The latter was a kind of portable chest in which the “tablets of fate” were kept, and which was carried on the Babylonian New Year festival from the temple of Marduk to the house of sacrifice. These analogies seem to show that the connection of the tables of the law with the ark is very ancient and that the statements of the Hebrew Priestly Code on this subject are trustworthy.

## SYRIA AND PALESTINE

**The Origin of the Semitic Alphabet.**—In *Z. Assyr.* XX, 1907, pp. 49–58, H. GRIMME discusses the origin of the Semitic alphabet. He rejects the theory of Egyptian origin and holds that the Babylonian origin is antecedently most probable. Both *ʿAyin* and *Teth* are represented by a circle in the old Semitic alphabet, and the same sign, a circle, represents *hi* or *i* and *ti* in old Babylonian script. This suggests that these two letters at least have been derived from the Babylonian character. Later *Teth* was discriminated from *ʿAyin* by the insertion of a cross (*Tau*) in the middle of the circle. The same process of discrimination by combination with another letter is traced through the South Arabian alphabet and the Ethiopic. The Aramaeans are the most probable originators of the alphabet on account of the absence of distinction between *He* and *Heth* in their language. The Semitic alphabet knows nothing of this distinction.

**The Cities of the El-Amarna Letters.**—In *Z. D. Pal.* V. XXX, 1907, pp. 1–79, H. CLAUSSE publishes an elaborate study of the names of towns and districts in the Amarna letters in comparison with their equivalents in the Bible and in modern times. One hundred and fifteen names are arranged in alphabetical order, and all the passages in which these names occur are brought together under each head. At the end of the article a table is given of the Amarna names and their later equivalents.

**The Archaeological History of Jerusalem.**—In *Bibl. World*, XXIX, 1907, pp. 7–22; 86–96; 168–182; 247–259; 327–333, L. B. PATON discusses a number of the archaeological problems of ancient Jerusalem, taking up in the successive articles the following topics: (I) The Location of the Temple; (II) The Valleys of Ancient Jerusalem; (III) The Springs and Pools of Ancient Jerusalem; (IV) The City of David; (V) Zion, Ophel, and Moriah.

**The Location of Golgotha.**—In *Pal. Ex. Fund.* XXXIX, 1907, pp. 73–76, 140–147, F. W. BIRCH presents anew his theory that Golgotha was situated on Mount Zion. The evidence is derived from the interpretation of Old Testament literature and prophecy, rather than from history or archaeology.

**The Isaiah Inscription.**—In *Bibl. World*, XXIX, 1907, pp. 338–390, T. F. WRIGHT discusses the inscription found by Schick in 1889 in the village of Silwan near Jerusalem, where it was placed on a sort of chapel in honor of the Prophet Isaiah. He compares the copies made by Schick and Petrie and concludes that Schick's is more accurate. The meaning is, "For the bas-relief and shrine of Isaiah the prophet."

**Small Antiquities at Jerusalem.**—In *J.A.O.S.* XXIX, 1907, pp. 400–401, G. A. BARTON describes three objects in the Clark collection at Jerusalem. The first is a weight in the form of a turtle inscribed with the word "five" in old Hebrew letters. Its weight is 58 grains, and it is evidently meant to be the fifth of a shekel. The second is a head resembling the Hittite type, with inscribed characters on the back which may be Hittite. The third is a small stone duck designed, perhaps, for a weight.

**Sites on the Sea of Galilee.**—In *Pal. Ex. Fund.* XXXIX, 1907, pp. 107–125, R. A. S. MACALISTER describes certain sites on the Sea of Galilee and discusses their probable identification with places mentioned in the Gospels.

**The Site of Sychar.**—In *Pal. Ex. Fund.* XXXIX, 1907, pp. 92–94, R. A. S. MACALLISTER disputes the common identification of Sychar with Askar, and proposes a mound nearer Nablus which shows traces of Jewish occupation.

**Jewish Aramaean Tablets.**—In *J. Asiat.* IX, 1907, pp. 150–152, R. GOTTHEIL describes eight amulets now in New York, similar to the one described by Schwab, *ibid.* VIII, 1906, pp. 5 f. With one exception these were found at Irbid near Tiberias in rock-hewn tombs, and were probably interred with the persons who had worn them during life.

**The Phoenician Inscriptions.**—In *Alt. Or.* VIII, 1907, Part III, pp. 1–27, W. VON LANDAU describes the discovery of the Phoenician inscriptions and the history of their decipherment. He then gives an account of the principal Phoenician cities in Syria and in other lands adjacent to the Mediterranean, with translations of the most important inscriptions from each place.

**The Zenjirli Inscriptions.**—In *Z. Assy.* XX, 1907, pp. 59–67, C. SARAUF proposes readings for certain gaps in the inscriptions of Panammu and Hadad, and discusses the dialect of these inscriptions. He holds that this is predominantly Aramaean and that there is no reason to suspect Canaanitish, but some grounds for belief in Assyrian influence.

## ASIA MINOR

**The Hittite Relief at Ibriz.**—In *R. Ét. Anc.* IX, 1907, pp. 109–113 (2 pls.; fig.), J. DE NETTANCOURT publishes new photographs of the Hittite relief at Ibriz, with a brief description of the place, and of the new details which appear in these views.

**The Date of the Battle of Halys.**—In *Or. Lit.* X, 1907, col. 23, G. HUSING discusses the cuneiform evidence which shows that the battle of Halys coincided with the eclipse of the sun on either May 19, 557 B.C., or November 1, 556 B.C.

**The Asclepieum at Cos.**—In *Arch. Rel.* X, 1907, pp. 201–228 (pl.), R. HERZOG discusses Herondas IV in the light of his excavations at the Asclepieum of Cos, seeking to identify the various objects mentioned by Herondas with the objects disclosed by the excavations.

**The Rhodian Fireships.**—In *Berl. Phil. W.* 1907, cols. 28–32 (fig.), R. SCHNEIDER calls attention to a painting in an Alexandrian tomb, which explains the construction of the Rhodian fireships in 190 B.C. On the fore-castle is a tower, from which projects a beam with an iron basket full of coals at the end. The ships seem to have been effective because of the terror they caused, for in actual combat they must have been as dangerous to their own crews as to the enemy.

**The Topography of Smyrna.**—In *R. Ét. Anc.* IX, 1907, pp. 114–120 (plan), A. FOUTRIER publishes notes on the topography of Smyrna with special reference to the position of fountains, and brief mention of many ancient remains. The fountain of Sidrivan-Djami corresponds to the KAAEQN, which appears on coins of the Roman Empire.

**Ex-votos to Apollo Krateanos.**—In *R. Ét. Gr.* XIX, 1906, pp. 304–317 (fig.), É. MICHON discusses, with full references to the earlier literature, ten dedications to Apollo Krateanos, of which one just added to the Louvre

is new. It reads 'Απολλόδοτος Ἀσκλη|πίδου Ἀπόλλωνι Κρα|τεανῶ χαριστήριον. In the accompanying relief, representing a sacrifice to Apollo, the victim is a bull instead of the usual ram. The word χαριστήριον indicates that this is a thank-offering rather than a propitiation. This inscription is also noticed, *B. Soc. Ant. Fr.* 1906, p. 302.

**Zeus Askraios.**—In *Cl. R.* XXI, 1907, pp. 47–48, W. R. PATON publishes a dedication from Myndus by certain Halicarnassians Διὶ Ἀκραίῳ. This suggests that the Zeus Askraios of Halicarnassus (Apollonius in Westermann, *Paradox. Gr.* p. 109) should be Zeus Akraios. The same correction of Ἀκραῖος to Ἀσκραῖος is probable in other passages.

**Life in Ancient Cities.**—In No. 131 of the series *Aus Natur und Geisteswelt*, E. ZIEBARTH gives a picture of life in the ancient cities as shown by recent excavations, and the study of inscriptions and papyri. In the first chapter the nature of the ancient archives and their value is discussed, and then Thera, Pergamon, Priene, Miletus, the temple of Apollo at Didyma, and the Greek cities in Egypt are described. The book contains brief accounts of discoveries hitherto accessible only in large publications or in scattered reports. (E. ZIEBARTH, *Kulturbilder aus griechischen Städten.* Leipzig, 1907, B. G. Teubner. 120 pp.; pl.; 22 figs. 12mo. M. 1.25.)

## GREECE

### ARCHITECTURE

**The Origin of the Greek Temple.**—In *Z. Ethn.* XXXIX, 1907, pp. 57–79 (15 figs.), P. SARASIN traces the development of the Greek temple from a primitive house raised on piles, such as is common in the Celebes. The peripteros represents the outer row of piles. The naos is formed by walling up the inner columns, as is often done by the Malays. The entablature and pediment are the original dwelling, which has shrunk to a merely ornamental element. The triglyphs occupy the place of windows. The theory is developed in detail for all the architectural elements.

**Parthenon and Opisthodomos.**—The double meanings of these two words are discussed by E. PETERSEN in *Jb. Arch. I.* XXII, 1907, pp. 8–18. He finds that Parthenon, in addition to its application to the whole building, was used specifically of the western enclosed room, and that Opisthodomos, 'rear building,' was used both for the entire western division of the temple, including enclosed room and open portico, and also for the open western portico alone, when the adjoining room was called Parthenon. The restricted meanings belonged to official language, the less definite uses were popular. Similar uses of the word πόλις are also differentiated.

**Building Material at Delphi.**—In *Philologus*, LXVI, 1907, pp. 260–286, H. POMTOW and R. LERSIUS publish the results of the examination of 160 specimens of stone from the buildings and monuments of Delphi. Excluded are the local varieties, i.e. limestone from Parnassus and the quarries of St. Elias and a breccia. Lepsius distinguishes five varieties of poros, all from Corinth and Sicyon, three of limestone, and five of marble. Pomtow adds a detailed list, arranged topographically, of the monuments from which the specimens were taken.

## SCULPTURE

**Primitive Terra-cottas.**—In *J.H.S.* XXVII, 1907, pp. 68–74 (5 figs.), E. S. FORSTER publishes five early terra-cottas, two standing and one seated figure from Boeotia and two equestrian groups from Crete, each of which is noteworthy for some peculiarity. It is evident that religious conservatism required the most primitive type of figure to be used, even after the skill of the artist, as seen in the head and face, was capable of something much more advanced.

**Early Types of Greek Sculpture.**—The representation of the human form in pre-Hellenic and early Hellenic art is discussed by F. POULSEN, in *Jb. Arch.* I. XXI, 1906, pp. 177–221 (12 figs.). To the first childish conception of a body with arms, legs, and head, there was added, in the desire for realism, the expression of sex and later that of clothing, either by color or plastically, and the wish not to omit either of these details led to strange inconsistencies and perhaps to the effect of transparent drapery. The cylindrical idols, representing women with long robes, belong to the third stage. After the artistic retrogression due to the Dorian migration, the same development took place again, and once more numerous inconsistencies occurred. When the progress toward realism for the second time reached the point of clothing the figure, the artistic appreciation of the superior beauty of the natural form had also developed, and then there came, instead of the childish, unconscious nudity, one that was intentional and artistic. This stage was of course reached at different times by different communities, and tradition had much to do with prolonging the life of the primitive nudity, especially for divinities. Bronze, being less susceptible to color than wood or stone, had to omit or express by graving or raised surfaces what was painted upon the other materials; otherwise material had not much influence on expression. Large plane surfaces with sharp angles, when found in stone, show not an imitation of wood technique but the blocking out of the figure,—a stage beyond which the skilled artist would go to the more perfect roundness, and at which the unskilled artist, whether early or provincial, would stop. As to the position of the hands, after the lifeless hanging at the sides was outgrown, they were shown as held in front of the body because this was the most natural way to dispose of them. The earliest expression of the action of the person on the drapery is perhaps found in a female torso in high relief from the Acropolis, where the ends of the sash are parted in front by a hand held before the stomach. The holding up of the skirt at one side by the Acropolis maidens and many other figures was due to the same desire for expression of personality.

**The Frieze of the Hecatompedon.**—In *Sitzb. Mün. Akad.* 1906, pp. 143–150, A. FURTWÄGLER criticises Schrader's theory (*A.J.A.* X, p. 444) of the Ionic frieze on the Pisistratæan Hecatompedon. He argues that there is no evidence for an Ionic frieze on a Doric temple of the sixth century, and that in any case the slabs in the Acropolis Museum are too large for the building. They may have decorated the great altar of Athena. He also combats briefly Jacobsthal's view that the attributes held by two of the Tritopatores (or Typhon) are thunderbolts.

**The Group of the Tyrannicides.**—A new restoration of the group of Harmodius and Aristogiton has been made in plaster at the Ducal Museum

in Brunswick, under the direction of P. J. MEIER, who describes and justifies it in *Röm. Mitt.* XX, 1905, pp. 330-347 (pl.; 2 figs.).

**The Charioteer of Delphi.**—In *Ath. Mitt.* XXXI, 1906, pp. 421-429, F. VON DUHN suggests that if Washburn's reading of the erased inscription on the base of the charioteer at Delphi (*A.J.A.* X, pp. 153, 194) is correct, it is probable that the group was originally ordered by Anaxilas of Rhegium, and after his death paid for and dedicated by Polyzalus, brother of Hiero. If this is right, it is almost certain that it is the work of Pythagoras of Rhegium.

**A Terra-cotta Statue at Catania.**—In *R. Étt. Anc.* IX, 1907, pp. 121-131 (2 pls.), W. DEONNA publishes the terra-cotta statue of a woman in the museum at Catania. Its origin is uncertain, but it is probably an original work of the first quarter of the fifth century B.C. It derives additional importance from the rarity of large terra-cotta statues of this period, though specimens from the sixth and fourth centuries are fairly numerous.

**Calamis.**—The elder and younger Calamis are discussed in *Abh. Sächs. Ges.* XXV, No. 4, by F. STUDNICZKA, who accepts in general Reisch's view (*A.J.A.* XI, p. 216), but differs widely from him in the distribution of the recorded works between the two sculptors. To the younger Calamis are assigned the Erinyes at Athens, possibly the Asclepius at Sicyon, and certainly the Sosandra. This famous statue is probably the original of the numerous statuettes and reliefs representing a dancer wrapped in a mantle which also covers her head. The elder sculptor was probably a Boeotian, a pupil of Onatas, and active from about 470-440 B.C. To him are assigned, in addition to the works given by Reisch, the Nike at Olympia, the statues of Hermione and Alcmene, the Aphrodite dedicated on the Acropolis by Callias, the quadriga, whose driver was probably by the elder Praxiteles, and which seems to have been later placed on the great pedestal before the Propylaea in honor of Agrippa, the Apollo Alexicacus in Athens, whose surname only is due to the plague, and the Hermes and Dionysus at Tanagra. Extant works by him cannot with certainty be identified. Possibly the Apollo in the Museo delle Terme at Rome is a copy of the Alexicacus, and if so the "Demeter" of Cherchel may be the Aphrodite. (E. STUDNICZKA, *Kalamis, ein Beitrag zur griechischen Kunstgeschichte*. Leipzig, 1907, B. G. Teubner. 104 pp.; 13 pls.; 19 figs. 8vo. M 7.20.)

**Leda and the Swan.**—In *B. Mus. F. A.* V, 1907, p. 15 (fig.), S. N. D(E)ANE publishes with brief comment the marble group of Leda and the Swan in the Boston Museum of Fine Arts (*A.J.A.* IX, p. 367). It is a work of the end of the fifth century by a somewhat unskilful sculptor.

**The Pseliumene of Praxiteles.**—In *R. Arch.* IX, 1907, pp. 69-74, F. POULSEN explains that a ψέλιον is a single ring, whether large or small, and more especially a bracelet, while a necklace is ordinarily a στρεπτόν, composed of several κρίκοι. The Pseliumene of Praxiteles was therefore probably putting on a bracelet, not a necklace. In the "Venus Montalvo" (published by Milani, *Strena Helbigiana*, p. 188; now in America, see *A.J.A.* IX, p. 375), Poulsen sees a later adaptation of the motive of the Pseliumene, though the "Venus Montalvo" is taking off, not putting on, her bracelet.

**The Tegean Sculptures of Scopas.**—In *Sitzb. Mün. Akad.* 1906, pp. 383-388, A. FURTWÄGLER agrees with E. Gardner that the female head

and torso at Tegea (see *A.J.A.* X, pp. 445-446) belong to the Atalanta of Scopas. The figures of the east pediment, except the boar, seem to have been of Parian, those of the west, to which the heads in Athens belong, of Dolianua marble. The style of the head agrees with the female heads assigned to Scopas in *Meisterwerke der griech. Plastik*, p. 639.

**The Statue from Subiaco and the Niobid Chiaramonti.** — In *Ausonia*, I, 1906, pp. 21-32 (3 figs.), E. BRIZIO argues that the statue of the kneeling youth from Nero's villa at Subiaco represents a Niobid. The base represents rocky ground such as is found on the base of one of the Florentine figures. The moulding on the base is a later addition, made when the statue was separated from the group. A similar treatment of the base is found in the Niobid Chiaramonti. The evidence that this statue was discovered in the Villa Hadriana is very weak, and it is more probable that it came from Subiaco. Both statues are original works of the fourth century, and apparently by Scopas.

**A Terra-cotta Head in the Antiquarium in Berlin.** — In *R. Arch.* VIII, 1906, pp. 402-408 (pl.), W. DEONNA publishes and discusses a large (height 0.25 m.) terra-cotta head from Tarentum, now in the Antiquarium in Berlin. It resembles in many respects the "Praying Boy" in Berlin, and is modelled entirely by hand. Its date is the end of the fourth or early in the third century B.C. Other statues of terra-cotta are mentioned, and the group from Civita Vecchia, now in the Villa Giulia, at Rome, is described. These are of the same date. At that time some real artists made terra-cotta statues, as they had also done in the sixth century.

**The Maiden from Antium.** — The statue of a maiden bearing a tray which was found at Antium in 1878 (*A.J.A.* VIII, p. 307) has been bought by the Italian government and placed in the Museo Nazionale at Rome. The statue is discussed in *Boll. Arte*, I, 1907, v, pp. 19-23 (2 pls.; 2 figs.), by A. DELLA SETA, who argues that it is probably a temple servant of Apollo, intent upon the care of some sacred objects. The working of the marble shows that it was to be seen from the side. It is probably an early Hellenistic work.

In *Nuova Antologia*, May 16, 1907, F. PELLATI suggests that the statue represents a Thespiad, and may be the work of Cleomenes, if it is not one of the statues by Praxiteles brought from Corinth by Mummius. It could have been brought to Antium by Claudius or Nero after the burning of the temple of Felicitas. [The statue is published by W. Amelung, in Brunn-Bruckmann, *Denkmäler*, II, 583-4, and by Reinach, *Répertoire*, III, 193, 6.]

**The Hero ἐνὶ Βλαύτῃ.** — Light is thrown on the various statements about the word Βλαύτῃ (slipper), as the name of a goddess or heroine (*C.I.A.* III, 411), of a place in Athens (Hesychius *s.v.*), and as a designation for a hero (ἥρως Ἀθηναίων ὃ ἐνὶ Βλαύτῃ, Pollux, *Onom.* Z, 87) by the discovery on the south slope of the Acropolis of the votive stele with a sandal in relief. (*A.J.A.* IX, p. 108; XI, p. 217.) It seems likely that there was at this point the shrine of a hero, whose name gave rise to the use of a slipper as his symbol. This would explain the name in Pollux, and also his statement about a shoemaker who dedicated the stone image of a slipper. (C. TSOUNTAS, *Ἐφ. Ἀρχ.* 1906, pp. 243-248; fig.)

**The Dionysus of the Great Frieze at Pergamon.** — In *R. Arch.* VIII, 1906, pp. 409-412, P. DUCATI discusses the figure of Dionysus in the frieze

of the Great Altar at Pergamon, and, by comparing it with the figure on the vase from Kertsch, on which Dionysus is a witness of the strife between Athena and Poseidon, and with other monuments, he reaches the conclusion that it was derived from a representation of the battle of the gods and giants, dating probably from the latter part of the fourth century.

**The Trial of Orestes.**—The various reliefs representing the trial of Orestes are compared by W. AMELUNG in *Röm. Mitt.* XX, 1905, pp. 289–309 (2 pls.; 4 figs.), with fresh evidence from a New Attic relief, a fragment of which is in the Antiquarium at Rome. Special prominence is given to the interpretation of the Corsini silver cup.

**The Reliefs of Apollo Citharoedus.**—In considering for a second time (see *A.J.A.* XI, p. 213) the backgrounds of the reliefs representing Apollo Citharoedus, F. STUDNICZKA admits that the scene, which he interpreted as a view of the Pythium and Olympieum at Athens, may also represent the sanctuary at Delphi; for although the great temple of Apollo was always Doric, it does appear on coins at least as Corinthian, and the reliefs may have used the same liberty. (*Jb. Arch.* I. XXII, 1907, pp. 6–8; fig.)

**A Sarcophagus of the Sidamara Type.**—Nine fragments of a very beautiful sarcophagus of Greek marble, now at Doughty Hall, Richmond, England, are published and discussed by J. STRZYGOWSKI in *J.H.S.* XXVII, 1907, pp. 99–122 (5 pls.; 16 figs.). Single figures of pure fourth century and Praxitelean type stand before niches which are flanked by columns and have the tympanum ornamented with a shell. Such niches, in groups of five, occur notably on the Sidamara and Selefkah sarcophagi at Constantinople, also in Pompeian wall paintings of the fourth style, on the throne of St. Maximian at Ravenna, and in various examples of Christian art. They were originally imitated from the façade of the stage of a theatre, and the earlier examples, especially the sarcophagi, are Syrian. The idea may have originated in Antioch. In *Burl. Mag.* XI, 1907, pp. 109–111, E. STRONG points out that these sarcophagi and the ivories show a creative power inconsistent with Strzygowski's theory that Hellenism succumbed to Oriental art, which tends to substitute ornament for the human figure.

## VASES AND PAINTING

**Vases from Crete in the Louvre.**—In *B.C.H.* XXXI, 1907, pp. 115–138 (pl.; 4 figs.), E. POTTIER begins the publication of important additions to the collection in the Louvre since the appearance of his *Vases Antiques du Louvre*. This article describes four vases from a tomb near Ligortyno in Crete. The first is a rhyton in the form of a bull's head. The others are crateres, one decorated with a design of wild goats on either side of a palm (?) tree with a fish below, another with a large polyp, the third with curved lines. All belong to the later Cretan or Mycenaean period. Much of the article is given to a discussion of the significance of these decorations. The bull, goat, polyp, and fish have originally religious significance, and are reproduced with magical intent. The artistic forms, but not the religious value, are influenced by the Orient. The tendency of these designs is to become decorative, with a reminiscence of the good results such representations may bring to the owners. No extended religious symbolism is to be found in the groupings or decorative developments of these simple elements.



**Catalogues of Cypriote Vases.**—In 1899 the Athenian National Museum acquired at Alexandria a collection of Cypriote antiquities, including vases, terra-cottas, glass, and bronze weapons and tools. A catalogue of these vases is published in *Bulletin de l'Institut genevois*, XXXVII, 1907, pp. 405-442 (also separately, Geneva, 1907, Librairie Kündig; 3 fr.), by G. NICOLE. After a brief account of the collection and of a few noteworthy pieces, he describes 318 vases, using the classification adopted by Myres and Richter in their *Catalogue of the Cyprus Museum*. *Ibid.* pp. 443-481 (also separately, 3.50 fr.), the same author publishes a similar catalogue of the Cypriote vases (857 numbers) in the museum at Constantinople. They came to the museum in 1873, along with terra-cottas and sculptures from the Cesnola collection.

**Athenian Wedding Gifts.**—In *Ath. Mitt.* XXXII, 1907, pp. 79-122 (5 pls.; 18 figs.), A. BRUECKNER discusses the vases given as presents to the Athenian bride, and their decoration. After considering a vase representing the entrance of the bride into her new home, and others referring to the wedding-night, he takes up the Epaulia, or gifts brought to the bride by her friends on the day after the wedding. This presentation, or sometimes the marriage procession, is regularly represented on the γαμικός or νυμφικός λέβης, which seems to have been a common present, and to have been used for bringing a warm breakfast to the newly married pair. Many of these vases are published and fully discussed. As presents, judging from their pictures, were also given hydriae, lecythi, pyxides, and other vases. Unlike the loutrophoros, which appears as wedding gift, and also as vase for the dead, the lebes was connected only with the wedding. The wedding gifts, preserved as ornaments in the house, were buried with the wife at her death. A comparison of such vases with funeral vases in the same grave would give evidence for the length of the married life. It is also argued that in Athens weddings were regularly celebrated at the end of Gamelion, and that the brides all offered to Aphrodite on the fourth of Anthesterion. This scene is shown on many of the small vases with gilded decoration.

**The Use of the ὄνος or ἐπίνητρον.**—In *Berl. Phil. W.* 1907, cols. 286-287, R. ENGELMANN argues that the ὄνος or ἐπίνητρον was used in preparing the thread for weaving. The woman rolled the thread on the ὄνος to remove uneven places which might have arisen in the spinning.

**The Tablet of Ni(i)nion.**—In 'Εφ. 'Αρχ. 1906, pp. 197-212, D. PHILIOS examines anew the interpretation of the much-discussed Eleusinian tablet dedicated by Ni(i)nion, which was first published by Skias *Ibid.* 1901, pp. 1-39 and 163-174. (See *A.J.A.* VI, pp. 207, 471.)

**An Attic Vase from the Crimea.**—Fragments of a large Attic vase (ca. 450 B.C.) found in the Crimea about 1877, and now in the Hermitage at St. Petersburg, are discussed by P. DUCATI in *Röm. Mitt.* XXI, 1906, pp. 98-141 (2 pls.; fig.), who explains the scene as the slaying of Argos, and makes many comparisons, in particular with the hydria belonging to J. C. Hoppin. (*Harvard Studies in Classical Philology*, XII, pp. 335 ff.; *A.J.A.* V, p. 469.)

**Heracles and the Hydra.**—In *Ausonia*, I, 1906, pp. 33-35 (pl.), G. PATRONI discusses a hydria with a representation of Heracles killing the Hydra. The monster is concealed in great part by an altar, on which is a sort of platter containing a boy's head. This is interpreted as the remains

of a human sacrifice, offered to the Hydra as to other monsters. [The vase is the one published by Sambon in *Le Musée*, III, 1906, p. 431, *A.J.A.* XI, p. 227, as the finding of Erichthonius.]

**Heracles and Linus.**—In *R. Arch.* IX, 1907, pp. 84–93 (pl.; 4 figs.), R. ENGELMANN discusses a vase painting in the Bibliothèque Nationale (De Ridder, *Vases de la Bibl. nat.* II, p. 470, No. 811), in which a youth is striking an old man with a stool. A diptych hung on the wall indicates that the scene is a schoolroom. Three other vases and a relief on a sarcophagus in the Museo Pio-Clementino prove that the killing of Linus by Heracles is represented. Literary allusions show that the story was familiar in the fourth century and later.

**An Aryballus in Berlin.**—In *Ausonia*, I, 1906, pp. 36–50 (6 figs.), P. DUCATI publishes a small aryballus, with scenes from a centauromachia. It is Attic work of about 370–360 B.C., and is a good example of the somewhat decadent style of the fourth century. The characteristics of the later Attic vases are analyzed at some length and the examples grouped, with differences in detail from the classification and chronology of Furtwängler.

**The Birth of Dionysus.**—In *Εστία*, February 15 (28), 1907 (fig.), Dr. K. LAMBROS points out that the legendary births of Dionysus and Asclepius are the earliest examples of the Caesarian operation. He publishes from a vase in the British Museum a group which he interprets as Zeus seated on an altar with the bandage about his thigh, and holding the little Dionysus in his arms.

**The Fight over Temesa.**—The picture described by Pausanias (VI, 6, 11) of the Locrian hero Euthymus in combat with a monster named Alybas, has been reconstructed by E. MAASS and made the occasion for a series of essays on subjects connected with the Iapygian peninsula, — Hera Lacinia, the spring of Leuce, and the relation of pagan and Christian myths, the myth of Temesa and its embodiment in poetry and painting. (*Jb. Arch.* I. XXII, 1907, pp. 18–53.)

**Nealces.**—J. SIX, in *Jb. Arch.* I. XXII, 1907 (pp. 1–6; fig.) discusses a new reading of Fronto's line, *Quid si Parrhasium versicolora pingere iuberet . . . aut Nealcen magnifica . . .*, making the deduction that Nealces painted on a small scale, but not necessarily small pictures. (See *ibid.* XXIII, pp. 34 ff.; *A.J.A.* VII, p. 475.)

## INSCRIPTIONS

**Corrections to Attic Inscriptions.**—In *Cl. Phil.* II, 1907, p. 100, D. M. ROBINSON makes a few corrections to the inscriptions on *κιανίσκοι* near the Dipylon, published by Mylonas, *Εφ. Ἀρχ.* 1893, pp. 221–224.

**Researches in Athenian and Delian Documents.**—In *Klio*, VII, 1907, pp. 213–240, W. S. FERGUSON publishes some results of his study of Athenian and Delian inscriptions. It is probable that the Athenian priests of Artemis were chosen according to the official order of the tribes, and that the same tribe held the priesthoods of Asclepius and Artemis in successive years. The same rule seems to have prevailed at Delos in the period 166/5–103/2 B.C. for the choice of the priests of the Great Deities, Serapis, and Aphrodite. The following dates for Athenian archons are suggested: Aristaechmus, 159/8; Meton, 144/3; Dionysius, 141/0; Xenon, 121/0; Sosicrates, 111/0; Heracleides, 108/7; Demochares, 94/3 or much later.

The history of the sanctuaries of the Foreign Gods on the Inopus at Delos is traced in detail. The Athenian cleruchy was established in 167/6 B.C., but the decrees of the cleruchs cease in 131 B.C., and later honorary statues are set up by Athenians, Romans, Greeks, and others. It is probable that this revolution was connected with the servile disturbances of about 131 B.C.

**A Dedication by Antigonus Doson.**—In *B.C.H.* XXXI, 1907, pp. 94–114 (fig.), M. HOLLEAUX publishes the inscription (*A.J.A.* X, p. 104) from a dedication to Apollo by Antigonus Doson and the Macedonians after the battle of Sellasia, 222 B.C. As Antigonus died near the end of 221 B.C., the date of the dedication is closely fixed. A full discussion leads to the conclusion that after the battle of Andros Egyptian rule ceased in most of the Cyclades, but that Antigonus established Macedonian suzerainty only over a few, including Delos. The rest remained independent or under Rhodian protection until in 202 B.C. Philip V converted the Aegean into a “Macedonian lake.”

**A Delian Law.**—In *B.C.H.* XXXI, 1907, pp. 46–93 (3 pls.), E. SCHULHOF and P. HUVELIN publish with a detailed discussion the Delian law regulating the sale of wood and charcoal (*A.J.A.* X, p. 104) by importers. It requires the sole use of public weights, the sale at exactly the price set in the declaration made at the custom house, and the immediate delivery of the goods. Heavy penalties are fixed, but these are much lightened for the ἀπρελείς. The provisions show curious analogies to various mediaeval laws. The article also gives some account of an unpublished Delian *ἱερὰ συγγραφή*, regulating the leases of sacred lands.

**A Delian Decree.**—In *Hermes*, XLII, 1907, pp. 330–333, A. WILHELM argues that the inscription from Delos, *B.C.H.* XXVIII, p. 138, No. 34, is the second part of the inscription *ibid.* p. 281, No. 9. The object of the decree is to free the property of Hegestratus, or Herostratus, from liability to seizure by creditors of the community of Delos, but not from the claims of his private creditors. The end of the second inscription and the beginning of the first should be read: *μηδὲ τῶν πρὸς τῇ πόλει σ[υν]η[λ]αχόντων μηδὲ ἂν τις [ὑσ]τερον [συνα]λλάξῃ, ἂν μὴ τις ἰδία συμβάλῃ πρὸς Η... στρατον.*

**The Revolution of 363 B.C., at Delphi.**—In *Klio*, VI, 1906, pp. 400–419 (fig.), H. Pomrow publishes corrections to the text of the documents in Delphi relating to the property of the exiles of 363 and 346 B.C. These confirm his earlier views (*Klio*, VI, pp. 89 ff.) and add some details. He argues that between the Tholos and the eastern temple of Athena in the Marmoriá were two temples of the later sixth century, one Doric, the other Ionic. These were surrounded on three sides by the slabs containing the records of banishment and of the disposal of confiscated property.

**The Pythian Stadium and the Law concerning Wine.**—In *Ἐφ. Ἀρχ.* 1906, pp. 157–186 (8 figs.), A. D. KERAMOPOULLOS discusses the law inscribed on the southern retaining wall of the stadium at Delphi, forbidding the bringing of wine into the stadium. He criticises the interpretations of Frazer (*Pausanias*, V, pp. 394 and 260) and of Homolle (*B.C.H.* XXIII, p. 611) and reads *ἐς τοῦ δρόμου* (= *εἰς τὰ τοῦ σταδίου μέρη*) instead of *ἐς τὸ [Ε]ὑδρόμου*, a reading which is not justified by the stone, and introduces an unknown hero *Εὐδρομος*. The terrace below the stadium at this point was apparently occupied by dressing rooms for the contestants,

which were replaced by others at a higher level when the stadium was remodelled, probably at a time previous to the reconstruction by Herodes Atticus.

**Inscriptions from Heraclea.** — In *Philologus*, IX, 1854, pp. 392 f., A. Baumeister published four inscriptions said to have been found by Gabras on the little island of Heraclea near Naxos. In *Ath. Mitt.* XXXI, 1906, pp. 565–567, F. HILLER VON GAERTRINGEN points out that all seem to be from Perinthus, called Heraclea during the later empire. A genuine inscription from the island Heraclea was published by J. Delamarre in *Revue de Philologie*, XXVI, 1902, p. 291 ff.

**An Archaic Inscription from Cumae.** — The inscription from Cumae published by Sogliano (*Not. Scav.* 1905, p. 377) is further examined by D. COMPARETTI in *Ausonia*, I, 1906, pp. 13–20 (fig.). He reads: Οὐ θέμῃς ἐντοῦθα κείσθαι (εἰ μὴ τὸν βεβαχχευμένον. It certainly contains the prohibition of a Bacchic θίασος against profane interments in its ground. Such exclusiveness in burial has hitherto been known in antiquity only among the Jews and early Christians. The fifth century, to which the inscription belongs, was the time when Dionysiac worship flourished. The Bacchic elements in the Orphic mysteries, and their prevalence in Magna Graecia are also discussed.

**Epigraphic Bulletin.** — In *R. Ét. Gr.* XX, 1907, pp. 38–96, A. J. REINACH notices the contributions to the study of Greek inscriptions which appeared in 1905 and 1906, either as separate works or in ninety-one periodicals.

## COINS

**The Corpus Nummorum Graecorum.** — In *Klio*, VII, 1907, pp. 1–18, H. VON FRITZE describes the preliminary studies, which are necessary if the *Corpus Nummorum Graecorum* is to make the material really available to the historian and archaeologist. The valuable results of these methods are shown in the treatment of the Macedonian and Paeonian coinage by H. Gäbler in Vol. III, 1 of *Die antiken Münzen Nord-Griechenlands* (Berlin, 1906), published by the Berlin Academy.

**Early Greek Money.** — In *J. Int. Arch. Num.* IX, 1906, pp. 153–236 (11 pls.; 23 figs.), I. N. SVORONOS publishes part of his lectures on Numismatics at the University of Athens in 1906–07. After a brief sketch of the history of the Athenian collection of coins, he considers early Greek money, treating first briefly various non-metallic standards of value, and then considering the metallic money. The names for the early forms are derived from the shapes given to the masses of metal, and do not necessarily indicate fixed weights. The Homeric πελέκεϋς (Ψ 851) are identified with the masses of bronze in the shape of double axe-heads found in Sardinia, Cyprus, Mycenae, Phaestus, and in the sea off Euboea. The weight varies from 37 kg. to 23½ kg. Similar masses of metal are borne by tributaries on Egyptian monuments. The signs on these pieces probably indicate the weight. The ἡμπελέκκα have not been found. In the same way the Homeric τάλαντον of gold is not a weight but denotes a piece of metal in the form of the pan of a pair of scales, like the gold disks from Mycenae. The iron πέλαντοι of Lycurgus were money of the same kind. The iron ὀβελοί retired by Pheidon are represented by the bars of iron, slightly pointed like ox-

goads, which were found at the Argive Heraeum, and of which six make a handful (*δραχμή*). The large iron bar found with the *ὀβελοί* is the same length (1.20 m.) and is probably the standard for determining the length. Such metal masses were also the Cyprian *ἄγκυραι*. The "fish" of Olbia, and the coins of Nemausus which end in a pig's leg, owe their shape to the use as currency of fish among the Scythians and hams in Gaul. The Cretan *τρίποδες* and *λέβητες* are not named from objects used as money, but from stamps on the reverse of didrachms coined in twelve Cretan cities.

**Coinage of Peparethus.**—A group of silver coins, having a bunch of grapes as the design of the obverse and connected by identities of die, is discussed by W. WROTH in *J.H.S.* XXVII, 1907, pp. 90-98 (pl.; 3 figs.), and tentatively assigned to Peparethus. They belong to the period before 470 B.C. With them he publishes a silver coin with grapes and dolphins, as yet unidentified, and three small bronze coins of Peparethus which are of considerably later dates.

**Eccentricities of Coin Engraving.**—In *Le Musée*, IV, 1907, pp. 143-144 (pl.), L. FORRER calls attention to some eccentricities in the engraving of Greek coins. On a bronze coin of Athens (second century A.D.) the helmet of Athena shows the profile of a man. On two tetradrachms of Agrigento (fifth century B.C.) the body of the crab resembles respectively the face of a lion and a bucranium.

**The ΝΩΕ Coins of Apamea.**—In *Z. Alttest. Wiss.* XXVII, 1907, pp. 73-74, J. B. SELBST discusses the correctness of published representations of coins of Apamea bearing the legend ΝΩΕ.

**Heracles and Eros.**—In *B. Soc. Ant. Fr.* 1906, pp. 385-388 (fig.), A. DIEUDONNÉ discusses the reverse of a bronze coin of Temenothyrae (Head, *Catalogue of Coins in British Museum; Phrygia*, p. 410, 12). It represents Heracles, holding a torch in his extended right hand, before a column on which is a statue of Athena. Behind the column a small Eros flees from Heracles. The representation of Heracles pursuing Eros with a lighted torch, as if to singe his wings, seems unique.

**An Attic Coin Weight.**—In *J. Int. Arch. Num.* IX, 1907, pp. 237-244 (fig.), I. N. SVORONOS describes a copper disk, with a wreathed head and the inscription *τετράδρα[χμ]ον* on the obverse, and on the reverse a galloping horse. It is not a coin, and as the weight (17.50 gr.) agrees with that of the Attic tetradrachm, it is probably a piece used to test the weight of the silver coins. The head with the wreath suggests a connection with the *δραχμαὶ Στεφανηφόρον*, which were probably issued from a mint in the heroum of Stephanephorus.

## GENERAL AND MISCELLANEOUS

**Primitive Shield-Devices and Coin Types.**—In *J. Int. Arch. Num.* IX, 1906, pp. 5-45 (pl.), C. GEROJANNIS discusses the earliest shield-devices as known from the literature or works of art, and points out their similarity to designs on early coins. He argues that the Gorgoneion in these devices is not connected with the myth of the Gorgon or with Oriental human masks, but is derived from hideous heads of animals considered as demons and representing the idea of *φόβος*. The animal and monstrous representations on shields and coins alike have no mythological or astronomical meaning, but are purely apotropaic.

**The Excavations in Crete.**—In *R. Bibl.* XIV, 1907, pp. 1-64, 163-206 (6 pls.; 22 figs.), M. J. LAGRANGE gives a detailed account of the excavations in various parts of Crete during the last seven years. No new material is published, but a valuable summary of the reports up to date.

In *Gaz. B.-A.* XXXVII, 1907, pp. 89-113 (17 figs.), R. DUSSAUD reports those discoveries in Crete which throw light on pre-Hellenic art and architecture. He describes the more important objects in the museum at Candia, and the remains at Cnossus and Phaestus.

**East Asiatic Ornaments and Cretan Art.**—In *Memnon*, I, 1907, pp. 44-69 (7 figs.), A. REICHEL points out that the conventional Cretan representations of earth by ragged patches scattered over the surface of the decorated object are analogous to the forms seen in the earliest Chinese and Japanese art. The Shang dynasty in China was contemporary with Mycenaean civilization, and the art of its period was characterized by the frequent use of the so-called "cloud," which is really the same as the irregular patches scattered over the background of Mycenaean vases and bronzes. These "clouds" are combined in the same way with men and animals, and are used to fill up vacant places between figures. In both arts they serve purely ornamental purposes. It is not likely that these conventions reached China from Europe, but it is probable that they came to Europe from China, especially as there is ancient evidence of the importation of silk and other East Asiatic commodities. Possibly both countries were influenced by the primitive civilization that had its seat in the Tarim basin of Central Asia.

**The Land of Odysseus.**—The identity of the Homeric and the modern Ithaca is maintained in a recent book by N. K. PAVLATOS, a native of the island. His own discussion (pp. 1-179) is a detailed examination of the evidence, and a somewhat polemical denial of Dörpfeld's conclusions. To this he adds a translation of a portion of *Wintertagen auf Ithaka* by the Archduke Ludwig Salvator (pp. 180-209), and of the chapters in G. Lang's *Untersuchungen zur Geographie der Odyssee* (pp. 210-306), which treat of Leucas, Dulichium, Asteris, and Ithaca. (N. K. PAVLATOS, Ἡ Πατρίς τοῦ Ὀδυσσεύως. Athens, 1907. 308 pp.; map. 8vo.)

In *Hermes*, XLII, 1907, pp. 326-327, E. BETHE points out that in the Alcmaeonis Penelope had two brothers, Alyzeus and Leucadios, and in *Il.* IV, 421, Odysseus avenges a companion Λεύκος. The authors of these passages had no suspicion that Leucas had ever been named Ithaca.

**Τὰ ἀρχαιότερα Διονύσια.**—In *Cl. Phil.* II, 1907, pp. 25-42, E. CAPPS discusses the meaning of τὰ ἀρχαιότερα Διονύσια in Thucydides II, 15. The phrase refers to the Anthesteria, and distinguishes this festival from the other ἀρχαῖα Διονύσια, the Lenaea. As all the ancient sanctuaries outside of the Acropolis are grouped by Thucydides in the same part of the city, the Lenaeum must be sought near the temple ἐν Λίμναυς. The latter is identified with the temple discovered by Dörpfeld within the Dionysium, in which the ληνός is actually preserved.

**Topographical and Epigraphical Notes on Cephissia.**—In *Ἐφ. Ἀρχ.* 1906, pp. 187-190, S. N. DRAGOMES calls attention to ancient remains and an inscription showing that the villa of Herodes Atticus at Cephissia had a greater extent than hitherto supposed.

**The Heracleum of the Battle of Salamis.**—In *Ἐφ. Ἀρχ.* 1906, pp. 239-244 (fig.), P. D. REDIADES identifies as the Heracleum mentioned by

Diodorus and Plutarch in their accounts of the battle of Salamis an enclosure 230 ft. square, formed by large blocks of stone set in the ground at regular intervals, and situated at the inner end of the bay of Keratsinion, near the straits of Salamis. The determination of the location of this heroum helps greatly in understanding the different accounts of the battle.

**The Topography of Argos.**—In *B.C.H.* XXXI, 1907, pp. 139–184 (4 pls.; 11 figs.), W. VOLLGRAFF first describes the remains of prehistoric houses on the Aspis of Argos (*A.J.A.* X, p. 342), and then discusses in detail the topography of the ancient city. Few remains are left above ground, as the site has been continually inhabited since ancient times. The article treats of the Larissa, the Aspis, the city walls, the temples of the Pythian Apollo and Athena, the Stadium, the Agora, the Gymnasium of Cylarabis, the temples of Artemis, and the temple of Ares and Aphrodite. In each case the literary evidence is given and also a careful description of the remains and of the results of recent trial excavations.

**The Topography and Monuments of Delphi.**—In *Ath. Mitt.* XXXI, 1906, pp. 437–564 (4 pls.; 32 figs.), H. POMROW begins the publication of a study of the monuments and topography of Delphi, based on a careful examination of the existing remains and the literature. The studies follow the course of the Sacred Way, and show that Pausanias never leaves this road, and describes only such monuments as are on it or visible from it. This is also true of Plutarch. The present article discusses: (1) The chief entrance, its steps, and the basins for holy water (pp. 441–443); (2) The statue of Phayllus of Croton (pp. 444–450), which stood on a large circular basis (ca. 2.37 m. in diameter) at the left inside the entrance. [A note (p. 564) gives Dörpfeld's view that this basis is far too large to have supported only a single figure]; (3) The Bull of Coreyra (pp. 450–460), which stood on the right inside the entrance; (4) The Monument of the Arcadians (pp. 461–491), which occupied a long base beyond the Bull; (5) The Monument of Lysander erected after the battle of Aegospotami (pp. 492–563), which was placed in the large niche behind and above the statues of the Arcadians.

In the case of each monument all the stones which can be identified are exactly described, the inscriptions given, and a reconstruction of the bases attempted, while for the last three monuments the arrangement of the statues is discussed in detail by H. BULLE. The extremely minute character of these important studies precludes a brief summary of the results.

**The Date of the Heraeum at Olympia.**—In *Sitzb. Mün. Akad.* 1906, pp. 467–484, A. FURTWÄGLER discusses the recent discoveries in the Heraeum at Olympia (*A.J.A.* XI, p. 93). The bronze statuette belongs to a clearly defined group which certainly belongs to the seventh century B.C. The Heraeum was therefore built after the middle of the seventh century, as was to be inferred from all other archaeological evidence. The pottery recently found is like some discovered in the earlier excavations and is certainly post-Mycenaean, as iron was found in considerable quantities in the lowest stratum. The bronzes from Chortata on Leucas are contemporary with the Olympian bronze, and the pottery from Nidri may well belong to the same period.

**The Topography of Olympia.**—In *Klio*, VI, 1906, pp. 380–392 (plan), L. WENTGER discusses the Hippodamium at Olympia. The cult and temenos

of Hippodamia are older than those of Pelops. The temenos was probably in the northeast corner of the Altis, between the Metroum and the Echo Hall, though the evidence is scanty. In this neighborhood many fragments of bronze votive offerings were found. As *κατὰ τὴν πομπικὴν ἑσόδον* (Paus. VI, 20, 7) can only refer to the gate at the southwest corner of the Altis, where there is no room for the Hippodamium, it is best to read *δρομικὴν* for *πομπικὴν*. *Ibid.* VII, 1907, pp. 145-182 (3 figs.), the same writer discusses the cult of the Mother of the Gods and kindred deities. The stone altar at the west of the Metroum is contemporary with the temple. The original altar was at the southwest corner of the temple, and partly covered by its walls. The altar near the treasury of the Sicyonians, originally circular, belonged to the Curetes. The small sanctuary north of it is the chapel of Eleithyia and Sosipolis, and probably occupies the site of the artificial Idaean cave (Pindar, *Ol.* V, 17 ff.). This article is a discussion of mythological rather than archaeological questions.

**Cyriacus of Ancona at Samothrace.**—In September, 1444, Cyriacus of Ancona visited Samothrace and copied some of the inscriptions and sculptures. The accounts of this visit in his letters and journal, together with the drawings and the text of the unpublished inscriptions, are edited in *Ath. Mitt.* XXXI, 1906, pp. 405-414 (3 figs.), by E. ZIEBARTH.

**The Canal of Xerxes.**—In *Jb. Kl. Att.* XIX, 1907, pp. 115-130 (pl.), A. STRUCK gives the results of a measured survey of the course of Xerxes' canal across the peninsula of Mt. Athos. The canal can be traced in a series of shallow ditches and low banks, which follow a somewhat irregular line across the isthmus. The length agrees very closely with the statements of Herodotus. The article also contains a summary of the ancient statements and of the narratives of modern travellers.

**An Onyx Cameo.**—In *R. Arch.* VIII, 1906, p. 449 (2 figs.), ANDREW LANG publishes a white onyx cameo on the front of which are two lions and a pillar, resembling the relief over the Lions' Gate at Mycenae. The back is carved in imitation of masonry. The cameo is probably antique.

**Throwing the Discus.**—In *J.H.S.* XXVII, 1907, pp. 1-36 (3 pls.; 24 figs.), E. NORMAN GARDINER discusses the Homeric *σόλος*, perhaps originally a round stone on the seashore, and its successor the metal discus, with the ancient manner of throwing the latter. The whole action, like the modern golf stroke, was a swing of the whole body, rather than of the arm, and was pivoted on the right foot. The standing Discobolus of the Vatican is measuring his distance from the front line of the *βαλβίς*; Myron's Discobolus is just at the end of the backward swing of the discus which came between the preliminary forward movement in the left hand and the final throw with the right. All the intervening and following positions, which show some variation in the method, are illustrated in vase paintings and statuettes.

**Heron's "Cheiroballistra."**—For the model of the supposed *cheiroballistra* of Heron, as restored by the French engineer, Victor Prou, and preserved in the museum at St. Germain-en-Laye, all textual foundation has been destroyed by RUDOLF SCHNEIDER's discovery (*Röm. Mitt.* XXI, 1906, pp. 142-168; 11 figs.) that the manuscripts with which Prou operated really contain a fragment of a Greek manual for engineers and mechanics, and have little or nothing to do with artillery. The obscure fragment was



wrongly labelled by some Byzantine scholar, and thus brought into false connection with the name of Heron.

**Archaeological Notes.**—In *Le Musée*, IV, 1907, A. SAMBON describes a number of works of Greek art. Pp. 26–27 (pl.) he discusses the bronze statuette of a young dancing satyr in the Walters collection. It is a fine Hellenistic work of the second or first century B.C. On p. 81 (fig.) he publishes an Attic vase, bearing in black outlines on a white ground a representation of Peleus giving the little Achilles to Chiron. A vase from Sicily with a comic scene—an actor with an amphora on his shoulder, and a Paniscus riding a goat—is published, pp. 174–175 (fig.), and a Hellenistic ivory relief with the background cut away, representing a young satyr with a girdle of ivy leaves, is described, p. 176 (pl.). On p. 141 (pl.) L. M. describes a Hellenistic bronze statuette of a standing Zeus now in the Morgan collection.

## ITALY

### ARCHITECTURE

**Roman Imperial Architecture.**—The development of arcaded and zigzag friezes from rows of wall niches or aediculae with arched or pointed tops is illustrated by B. SCHULZ in *Jb. Arch. I.* XXI, 1906, pp. 221–230 (3 pls.; 7 figs.). The best examples of Roman architecture of the middle and later Imperial times, in which such wall decoration is especially important, are found in Syria, as there has been less wholesale destruction there than in Europe.

**The Temples in the Forum Holitorium.**—The group of temples in the Forum Holitorium at Rome is discussed by CH. HÜLSEN in *Röm. Mitt.* XXI, 1906, pp. 169–192 (pl.; 9 figs.), with special reference to the Doric temple, and the drawings and restorations of the same by Peruzzi, Antonio da Sangallo the Younger, and other Renaissance architects. Hülsen takes issue with R. Delbrück, and is inclined to identify this temple with that of Juno Sospita, dating in its first form from 197–194 B.C., but restored, with extensive use of travertine, in the time of Sulla. The article also contains a valuable discussion of the probable date at which *lapis Tiburtinus* began to be used for building purposes and inscriptions.

**The Ionic Temple near Ponte Rotto.**—The Ionic temple by the Tiber near Ponte Rotto has received a thorough examination at the hands of E. R. FIECHTER, who publishes his results in *Röm. Mitt.* XXI, 1906, pp. 220–279 (7 pls.; 13 figs.). After a careful comparison of details and constructive methods with those of other republican monuments, he assigns the building to the middle of the first century B.C.

**The Large Theatre at Pompeii.**—In *Arch. Anz.* 1906, cols. 301–314 (4 figs.), O. PUCHSTEIN discusses and sums up the successive forms of the large theatre at Pompeii, especially those of the stage buildings. He presents some points of difference from the opinions of Mau (*Röm. Mitt.* XXI, 1906, pp. 1–56; *A.J.A.* XI, p. 99).

### SCULPTURE

**Unpublished Ancient Statues in Turin.**—In *R. Arch.* VIII, 1907, pp. 372–389 (49 figs.), SEYMOUR DE RICCI describes seventy-one, and publishes forty-nine, hitherto unpublished statues in the museum at Turin. The cuts

are, with three exceptions, very small drawings from photographs. Nearly all the statues are described by Dütschke, *Antike Bildwerke in Italien*, Vol. IV.

**A Roman Tradesman's Sign.** — A Roman sign in the Vatican is interpreted by J. SIEVEKING in *Röm. Mitt.* XXI, 1906, pp. 89-97 (2 figs.). The edifice represented is a nymphaeum at Rome, while the great basin in front, shown in plan instead of perspective for greater emphasis, indicates that fountain basins were furnished by the dealer.

**Bronze Decorations on Roman Ships.** — In *Ausonia* I, 1906, pp. 103-108 (8 figs.), E. GHISLANZONI describes some bronze reliefs, in the form of animals' heads with rings in their jaws, from the sunken ships in the Lake of Nemi, now in the Museo Nazionale at Rome. They probably decorated posts, and the ends of cross-beams, which projected along the gunwale. Similar ornaments are represented on reliefs of ships. The rings held by the animals could not have borne any strain without breaking.

**The Ficoroni Cista.** — The Ficoroni cista is fully discussed in a dissertation by F. BEHN. The inscription shows that the cista was engraved by a Campanian during the first twenty years of the fourth century B.C. The feet and the handle, though derived from Greek models, are Etruscan work and probably somewhat earlier in date. A careful examination of the principal scene leads to the conclusion that the engraver used a Tarentine pattern which in turn was derived from Micon's painting in the Anaceum at Athens. The hunting scenes on the cover also show the influence of Polygnotan art. (F. BEHN, *Die Ficoronische Cista, archäologische Studie*. Leipzig, 1907, B. G. Teubner. 80 pp.; 2 pls. 8vo. M. 3.)

**Hadrian and Sabina.** — In *B. Soc. Ant. Fr.* 1906, pp. 365-366, C. RAVAISSON-MOLLIEN argues that the group in the Louvre (Clarac, *Musée*, pl. 326, 1431) probably represents Hadrian and Sabina. The female head does not belong to the statue, and perhaps is a portrait of Faustina.

## INSCRIPTIONS

**The Date of the Lex Fufia Caninia.** — An altar, discovered April, 1906 (see *A.J.A.* XI, p. 100), on the Caelian, near the Via Claudia, has at last settled the long controverted date of the *Lex Fufia Caninia*, and established the correctness of the form *Fufia*. The altar bears on both faces the names of the consuls L. Caninius Gallus and C. Fufius Geminus, *suffecti* in 2 B.C., as we now learn. From this altar we further gain a new street-name, the *Vicus Statae Matris*, — a divinity believed to stay the progress of a fire. (G. GATTI, *B. Com. Rom.* XXXIV, 1906, pp. 185-208, 2 pls.; and *Not. Scav.* III, 1906, pp. 179-180.)

**Roman Milestones.** — In *Sitzb. Berl. Ak.* 1907, pp. 165-201, O. HIRSCHFELD discusses the Roman milestones, of which about four thousand are known. The erection of the stones became general in Italy in the time of C. Gracchus, though the earliest example dates from the First Punic War. The earliest provincial stones are also from the time of the Gracchi, though the great development of road-building took place under the empire. The expenses were generally borne by the local authorities and the name of the emperor was placed on the stone to show the imperial character of the road. Under Trajan the Gallic *leuga* replaces the Roman mile in Gallia Celtica,

Germania, and the borders of Gallia Belgica. In an appendix it is argued that under Constantine the Gallic *civitates* were replaced by the cities as governmental units, often with a transference to the city of the old communal name.

**Autobiography in Roman Inscriptions.** — The autobiographic element in Roman inscriptions is discussed in *Rec. Past*, VI, 1907, pp. 111–116, 141–145 (5 figs.), by H. H. ARMSTRONG. It appears in metrical dedications, epitaphs, — especially those in verse, — autobiographic records like the so-called milestone of Publius Popilius, and *graffiti*. The autobiographic feeling was strong among the Romans, but in the inscriptions its expression is restricted by a tendency to formulae.

**Religious Syncretism and Epigraphy.** — The prevalence of syncretism under the Roman empire is exaggerated in literature, which reflects either the views of the cultivated and intellectual pagans or of Christians. Inscriptions offer the only trustworthy information on the subject, and these show that the Greco-Roman and Roman deities were worshipped as individuals distinct from the various foreign deities. Statistics of inscriptions from southern Italy, Sicily, and Sardinia show the prevalence of such worship, its relation to definite centres of cult, and its tendency to overcome the worship of foreign divinities even among foreigners. The statistics are given in tabular form. (V. MACCHIORO, *R. Arch.* IX, 1907, pp. 141–157 and 253–281.)

**A Forged Military Diploma.** — In *B. Soc. Ant. Fr.* 1906, pp. 355–357, A. HÉRON DE VILLEFOSSE describes a military diploma, said to have been found in Palestine. It is a forgery on an antique bronze plate, apparently made in Palestine before 1897, and is copied from the diploma in the Louvre, *C.I.L.* III, p. 2328, 70.

**Inscriptions relating to Roman Antiquity.** — In *R. Arch.* VIII, 1906, pp. 469–495, R. CAGNAT and M. BESNIER give text or references for ninety inscriptions, besides a brief statement of the contents of articles dealing with Roman epigraphy and of epigraphic publications relating to Roman antiquity, published in 1905, June–December. Several of the inscriptions are in Greek. Indices are added, pp. 496–505. *Ibid.* IX, 1907, pp. 347–368, the publications of the first third (January–April) of 1906 are reviewed. Sixty-four texts are published.

## COINS

**The Early Coinage of Italy.** — In *Le Musée*, IV, 1907, pp. 105–114 (14 figs.), A. SAMBON discusses the early Italian ingots of copper with various stamps, and also the early examples of the *aes grave*. He disputes the Capuan origin of these types, considering them Etruscan, Umbrian, or Sabellian, and dwelling on the importance of Cales, Suessa, and Beneventum. He thinks it better for the present to be guided in the classification by the places where these coins are discovered, and emphasizes the need of further scientific study.

**Early Roman and Italian Coinage.** — In *Klio*, VI, 1906, pp. 489–524, K. REGLING discusses the standard units in the early Roman and Italian coinage. He accepts in general the results obtained by E. J. Häberlin, *Zum corpus numorum aeris gravis: die Systematik des älteren römischen Münzwesens* (Berlin, 1905), which differ widely from Mommsen's system. Three

periods are distinguished after the introduction of the *aes grave*, ca. 335-312, 312-290, 290-268 B.C. In the first period the silver didrachm (7.58 g.) is worth  $3\frac{1}{2}$  *asses* (272.87 g.) In the second period the didrachm (6.82 g.) corresponds to the *tressis*, or the *as* = 2 *scriptula*. In this period begin a gold coinage and the appearance of regular series of heavy copper money corresponding to the issues of silver. In the third period the *as* becomes semi-libral and equal to the sestertius in value. The weight of the *uncia* and other fractions of the *as*, if the latter was 136.4 g., were decimal and no longer duodecimal. Regling believes that they remained duodecimal and that the *as* was half of a new pound of 327.45, and that the ratio of silver to copper was fixed at 144:1. The older Italian standard (*νόμος*) was a didrachm of 8.32 or 8.37 g., which was gradually reduced to about  $7\frac{1}{2}$  g. When the Romano-Campanian stater was reduced to 6.82 g., Tarentum and other Greek cities were forced to follow. Tables are given of the weights of Italian staters and distaters and a complete list of staters weighing more than 8 g. In an excursus (pp. 525-528), C. F. LEHMANN-HAUPT argues that the Roman ounce of 27 g. represents an early copper unit, also used for gold and silver.

**The Aminei near Sybaris.** — Three incused staters from Magna Graecia, bearing a bull looking backward, and an inscription read  $\geq MA = 'A\sigma$ , have been attributed to a city Asia in Bruttium. In reality the inscription is  $\geq MA = 'A\mu$ , and the coins belong to the Aminei. As the coins resemble those of Sybaris and Siris, it seems these Thessalian colonists were settled near those cities, while their rarity points to only a short period of independence. (E. PAIS, *Rend. Acc. Lincei*, XI, 1907, pp. 8-23; fig.)

## GENERAL AND MISCELLANEOUS

**Aegean Civilization in Sicily.** — In *Ausonia*, I, 1906, pp. 1-12 (4 figs.), P. ORSI describes certain objects showing intercourse between Sicily and the Aegean lands during pre-Mycenaean and Mycenaean times. Bone sheaths with carved bosses found at Castelluccio and Cava Lazzaro are like others found in the second city at Troy. A small Mycenaean amphora from the shore near Girgenti is an important witness to trading along the open southern coast of Sicily, as well as in the sheltered harbors of the east. A gold ring from Pantalica is decorated with an interlaced pattern of distinctly Mycenaean type.

**Weapons of the Villanova Population North of the Apennines.** — In *R. Arch.* IX, 1907, pp. 1-17 (12 figs.), A. GRENIER, after commenting upon the small number of swords, daggers, spearheads, etc., found among the remains of the Villanova civilization north of the Apennines concludes that the chief offensive weapon of the people was the palstab-axe, which he identifies with the Celtic *cateia*. Defensive arms, helmets, shields, and breastplates seem not to have been used.

**Archaeology and the Origin of Rome.** — In *R. Stor. Ant.* XI, 1907, pp. 81-99, E. GABRICI discusses the bearing of recent archaeological discoveries on the early history of Rome. He concludes that these discoveries show that the traditions have a basis of truth, however exaggerated and distorted by later writers.

**The Rostra and the Comitium.** — The controversy in regard to the relation of the rostra to the "tomb of Romulus," and the comitium is con-

tinued by E. PETERSEN in *Röm. Mitt.* XXI, 1906, pp. 193-210, with particular reference to the objections of Hülsen and the theory of Pinza.

**The Grove of Anna Perenna.**—The grove of Anna Perenna, mentioned by Martial in the famous epigram on the view from the villa of Julius Martialis on Monte Mario, forms the subject of a paper by H. SCHENKL in *Röm. Mitt.* XXI, 1906, pp. 211-219. The well-known crux, *virgineo cruore gaudet* (IV, 64, 16), is treated at length. A note on the topography of the grove is added by CH. HÜLSEN.

**Porta Fontinalis.**—In *B. Com. Rom.* XXXVI, 1906, 209-223, L. MORPURGO advances the theory that the Porta Fontinalis in the Servian Wall was at the foot of the Caelian, *i.e.* near S. Stefano Rotondo. He also holds that the open ground without the gate was known as *Campus minor*, or, where there could be no ambiguity, *Campus*.

**Trajan's Column.**—At the meeting of the British Academy, May 29, 1907, G. BONI described his discoveries at Trajan's Column (*A.J.A.* XI, p. 100). It was certainly a sepulchral monument. Excavations in the neighborhood revealed early imperial and republican works, including a tufa wall. It is therefore certain that no great mass of earth was removed to make a place for Trajan's Forum, and the inscription on the column simply refers to the buildings in the Forum and on the surrounding hills, which the column overlooked. The column itself was exactly 100 Roman feet in height. (*Athen.* June 1, 1907.)

**The Castle of Sant' Angelo.**—Colonel Borgatti's researches in Castel Sant' Angelo, as reported in the *Tribuna*, have led him to the following conclusions: The building was begun by Hadrian as a conical pyramid. Antoninus changed and greatly enlarged the plan, choosing the form of a drum upon a square basement, and providing a place of burial for all the Imperial family and their descendants. During the Renaissance it was greatly enlarged as a fortress, and is one of the most remarkable examples of an Italian fortification in use from the fourteenth to the nineteenth century. (*Nation*, January 31, 1907.)

**The Villa and Tomb of the Furii.**—In *Ausonia*, I, 1906, pp. 56-59, F. GROSSI-GONDI describes the discovery near Tusculum in 1665 of the tomb with inscriptions of the Furii (*C.I.L.* XIV, 2700-2707), and later of votive inscriptions and remains of buildings. The buildings are later than the inscriptions, but seem to show that the villa as well as the tomb of the Furii was in or near the grounds of the Canaldolese monastery.

**Excavations at Herculaneum.**—Past excavations at Herculaneum and the objects therein discovered, especially the important bronzes, are described by ETHEL R. BARKER, *Burl. Mag.* XI, 1907, pp. 144-156 (5 pls.).

**Selinus.**—In *Le Musée*, IV, 1907, pp. 201-227 (3 pls.; 8 figs.), J. HULOT describes briefly a series of drawings in which he has attempted a complete restoration of the city of Selinus, including the houses, public buildings, temples, especially those of the Acropolis, and the harbor. An appreciation of the metopes from Selinus by G. Toudouze, and a description of the coinage by L. FORRER are added.

**Notes on Sardinian Archaeology.**—At a meeting of the British School at Rome, March 23, 1907, the Director, T. ASHBY, JR., discussed some points in Sardinian archaeology. The "nuraghi" were fortified habitations rather than tombs, which are represented in the prehistoric period

by the *sepulture dei Giganti*, resembling cromlechs, and by rock-cut chambers. The remains of the system of Roman roads, and the fine mediaeval churches were also described briefly. (*Athen.* April 13, 1907.)

**Representations of the Liver.**—An Etruscan bronze sheep's liver (for the use of the *haruspices*) found near Piacenza in 1877, and preserved in the local museum, is discussed at length by G. KÖRTE in *Röm. Mitt.* XX, 1905, pp. 348–379 (3 pls.; 5 figs.), with interpretation, so far as possible, of the inscriptions. The specimen is absolutely unique.

In *Memnon*, I, 1907, pp. 86–88 (4 figs.), F. HOMMEL claims that certain objects found in Etruria and at Troy, and often described as representations of a temple with its orientation, are really representations of a liver such as was used for prophetic purposes, and are similar to the stone livers found in Babylonia.

**The So-called Byblis from Tor Marancia.**—The five pictures of Greek heroines discovered at Tor Marancia, in 1817, are identified by inscriptions. With them is exhibited a sixth painting, commonly known as Byblis or Medea, and said to come from the same excavations. In reality this painting was probably found at San Basilio in 1810, and examination shows marked differences from the others in size and style. It seems to be a portrait, and owes its present place and name to an error of Biondi. (B. NOGARA, *Ausonia*, I, 1906, pp. 51–55; pl.)

**Weavers' Weights.**—In *R. Arch.* VIII, 1906, p. 453 (3 figs.), R. ENGELMANN publishes three further (cf. *R. Arch.* II, 1903, p. 122) weavers' weights on which are owls in relief. The owls have human arms. One has a basket below his arms, and the object held by another rests on a column. Many such weights are found at Ruvo.

**The Origin of the Pilum.**—In *R. Arch.* IX, 1907, pp. 243–252, A. J. REINACH argues that the word *pilanus* is derived from *pilus*, not from *pilum*. He believes that the pilum was not introduced into the Roman army before the fourth century B.C.

**The Hasta Pura.**—In *Rend. Acc. Lincei*, XVI, 1907, pp. 3–4, W. HELBIG argues that the *hasta pura*, the most ancient of the *dona militaria*, is really the primitive wooden spear, with the point sharpened and hardened in the fire. Such a spear was used by the *pater patratus* in declaring war. The *hasta* is the symbol of the *imperium*, and the *dona militaria* bring emancipation from the *imperium*.

**The Milites Frumentarii.**—That the *milites frumentarii* were originated by Hadrian, not for the purpose of the military commissariat, but for the victualling of the court, is maintained by R. PARIBENI in *Röm. Mitt.* XX, 1905, pp. 310–320.

**The Imperial Body-Guard.**—The imperial body-guard is the subject of a study by R. PARIBENI in *Röm. Mitt.* XX, 1905, pp. 321–329. He argues that the *Germani corporis custodes* were at first slaves, not soldiers (Augustus, Tiberius); but later (Claudius, Nero) were freedmen and *milites*.

**Vitruvius and his Work : Roman Hydraulics.**—In *R. Arch.* IX, 1907, pp. 75–83, V. MORTET continues his 'recherches critiques' on Vitruvius. He discusses Book VIII, 7, the description of aqueducts, and concludes that the *colliviaria* or *colluviaria* (not *columnaria*, *colliquiaria*, nor *colliciaria*) mentioned were an arrangement for the cleaning of the channels.

**The Roman Limes.**—In *Klio*, VII, 1907, pp. 73–121, E. KORNE MANN

discusses very fully the results of recent studies on the boundaries of the Roman empire, with special reference to the evidence afforded by the defences as to the policy of the emperors. He distinguishes five periods: I. Under Augustus and Tiberius, there was in general a preference for river valleys as boundaries, or as bases for further advance, though the policy was in general defensive. II. From Claudius until Trajan there is evident a spirit of expansion. Along the new boundaries roads were built, defended by forts. The whole system was controlled by military considerations. III. From Hadrian until the end of the second century another policy is apparent. Hadrian seems to have marked the frontier by a *vallum* of earth, sometimes with a trench and palisades, and defended by forts and towers. This boundary was not fixed for military reasons, but was simply a barrier to limit intercourse in time of peace, though under Hadrian's successors it became a line of defence, for which it was often ill adapted. IV. In the third and fourth centuries there was some expansion in Arabia and Africa, but elsewhere a withdrawal to river frontiers and, where these failed, the erection of strong stone walls. V. In the Byzantine period this use of "Chinese walls" on the frontier was continued, as in the great wall of Anastasius west of Constantinople.

**A Mosaic representing Gallia.**—In *Revue Celtique*, XXXVIII, 1907, pp. 1-3 (pl.), S. REINACH discusses a mosaic from Mesopotamia, now in Berlin, which represents Gallia as a powerful woman crowned with towers like Cybele, and like a bronze statuette found in Paris, which probably represents Lutetia. This medallion formed part of a large mosaic representing the emperor surrounded by twelve provinces. In *B. Soc. Ant. Fr.* 1906, pp. 380-384 (2 figs.), E. MICHON also discusses this unique representation of Gallia. The mosaic is from Biredjik where the highway from Edessa crossed the Euphrates (*Arch. Anz.* 1900, p. 109). The twenty-seven fragments known are divided between Berlin, Rome, St. Petersburg, and Dresden, and a new fragment, representing Eros holding a rod in a border of foliage, is now in the Louvre. It is a work of the third century A.D.

## SPAIN AND PORTUGAL

**The Regulations for the Mines at Aljustrel.**—In *C. R. Acad. Insc.* 1907, pp. 95-99, É. CUQ discusses those portions of the law relating to the working of the mines at Aljustrel (*A.J.A.* XI, p. 103), which concern the occupation of abandoned or forfeited shafts and the formation of companies to develop them. A summary account of this law drawn from the *Journal des Savants* is given in *B. Com. Rom.* XXXVI, 1906, pp. 341-346, by L. CANTARELLI.

**Ampurias.**—In *Jb. Kl. Alt.* XIX, 1907, pp. 334-346 (3 pls.), A. SCHULTEN describes the ancient remains at S. Martin de Ampurias, north of Barcelona, the site of the ancient Emporion. The Greek colony was on the island, now a peninsula, of S. Martin de Ampurias, the Iberian city covered the hill on the mainland, and the Roman colony occupied a small square on this hill. The course of the walls of these cities and of a great mole can be easily traced. The most important object of the Roman period is a mosaic representing the sacrifice of Iphigenia (*Arch. Zeit.* 1869). The necropolis has yielded Punic, Egyptian, and old Corinthian objects of the seventh

century, black-figured and red-figured vases from Boeotia and Athens, and much that shows an active trade with Campania and Sicily. Extensive plundering of the necropolis has been in progress for many years, but little scientific exploration has been undertaken.

**The Treasure of Jávea.**—In *R. Arch.* VIII, 1906, pp. 424–435 (pl.), P. PARIS discusses the treasure of gold and silver ornaments found near Jávea, in 1904, and published by Jose Ramon Melida, in *R. Arch. Bibl. Mus.* 1905, i, p. 366 (2 pls.). The ornaments resemble in style some of those found in Etruria, but are really Attic work, made for the Spanish trade. The manner of wearing the gold chains, pendants, necklaces, and diadems is seen in the sculptures from Cerro de los Santos, now in Madrid.

## FRANCE

**The Moreau Collection.**—In *R. Arch.* VIII, 1906, pp. 337–371 (figs. 37–73), H. HUBERT continues his description of the Moreau collection at Saint Germain (cf. *ibid.* 1902, ii, pp. 167–206). The cemetery of Sablonnières is described and a catalogue of the contents of thirty-two tombs of the La Tène period is given. The contents of one of five tombs at the chateau of Fère-en-Tardenois are similarly described.

**Ancient Establishments in the Upper Basin of the Garonne.**—In *R. Arch.* IX, 1907, pp. 94–118 (fig.), LÉON JOULIN describes the numerous remains of ancient settlements in the upper basin of the Garonne, the region about Toulouse. Some tombs are earlier than the fourth century B.C. Indigenous pottery is followed in the fourth century by wares showing strong Greek influence and by imported wares, after which Roman and Gallo-Roman ware prevails. The earliest coins found were struck in the third century B.C. The Hallstatt and La Tène periods are represented also by bronze arms, fibulae, spiral silver rings, and other small objects. *Ibid.* pp. 226–242, further details are given, and the characteristics of the civilization of this region at various periods are pointed out. See also *C. R. Acad. Insc.* 1906, pp. 723–724, where these results are summarized.

**The Reliefs of the Altar of the Nautae Parisiaci.**—In *R. Arch.* IX, 1907, pp. 31–37 (3 figs.), A. T. VERCOUTRE argues that the fragmentary reliefs on the altar in the Cluny Museum [with inscription *Tib(erio) Caesare Aug(usto) Iovi Optumo Maxumo Nautae Parisiaci (pu)blice posierun(t)*] represent (1) *nautae*, who were formed into cohorts as military auxiliaries, (2) *fabri tignarii*, and (3) *exoneratores*, associated with the *nautae*.

**The Discoveries at the Marché-aux-Fleurs.**—In *B. Soc. Ant. Fr.* 1906, pp. 313–314, CH. SELLIER discusses briefly the two parallel walls recently uncovered near the *Quai de la Cité*. They belong to the Merovingian period, and were probably built after the fire of 585 A.D. With this fire may be connected the name of the neighboring church, St. Pierre des Arsins.

**The Situation of Alesia.**—In *C. R. Acad. Insc.* 1906, pp. 724–725, A. BÉRARD gives a summary of the reasons why he places the site of Alesia on the plateau of Ivernore (Ain) rather than at Alise-Sainte-Reine.

**The Mosaic of Vaison.**—The mosaic of Vaison (*A.J.A.* XI, p. 109) is an important fragment of the mosaic of Narcissus in the Musée Calvert at Avignon. It has been known since 1858, and shows how freely and badly the portion in Avignon has been restored. (L. H. LABANDE, *B. Soc. Ant. Fr.* 1906, pp. 377–379; fig.)



**A Correction to C.I.L. XIII, 5451 a.**—The little inscription *C.I.L.* XIII, 5451 a, was found at Saveux. It is not the base of a statuette, but one of a series of weights bearing inscriptions to show that they have been officially tested. (A. HÉRON DE VILLEFOSSE, *B. Soc. Ant. Fr.* 1906, pp. 329–333.)

**Divinities with Horns in Gaul.**—In *R. Ét. Anc.* IX, 1907, pp. 184–186 (2 figs.), G. GASSIES publishes a statuette at Clermont-Ferrand, representing a seated goddess with the horns of a deer, and a fragmentary relief at Melun of a goddess with many breasts. These confirm his view of the existence of the cult in Gaul of the Terra Mater and a feminine equivalent of Cernunnos. C. JULIAN regards these deities as local manifestations of Terra Mater and Dis Pater considered as divinities of streams or fountains.

**The Celtic Table Knife.**—In *R. Ét. Anc.* IX, 1907, pp. 181–183, A. BLANCHET discusses a passage of Posidonius (*Frg. Hist. Graec.* III, p. 260, No. 25), and concludes that the ancient Celts carried a small knife in a sheath attached to the scabbard of the great sword. Small knives have been found in Celtic graves in positions which favor this view.

**Gallo-Roman Chronicle.**—In the 'Chronique Gallo-Romaine' in *R. Ét. Anc.* IX, 1907, pp. 83–92 (2 figs.), C. JULIAN mentions briefly numerous recent publications dealing with Gaul, including discoveries at Alesia and Vésone, Hannibal's passage of the Alps, and the discoveries at Paris, near Notre Dame, in 1711. He publishes two sculptures from Alesia showing a bust with birds perched on the shoulders. *Ibid.* pp. 189–192, these notes are continued. The name Mycenaean ought not to be used in discussing Iberian pottery, which is very much later.

**The Museum at Avignon.**—In *Le Musée*, IV, 1907, pp. 51–70 (3 pls.; 9 figs.), É. BAILLY describes some of the more important works in the Musée Calvet at Avignon. Among the Greek works is the upper part of a fine Attic grave-relief from the Nani collection. Later works include a relief of Jupiter Helipolitanus, one of Sucellus in an *aedicula*, and two fine statues of Gallic warriors. There are numerous Romanesque, Gothic, and Renaissance works, including statues and paintings, among the latter works attributed to Nicolas Froment, Corneille de Lyon, and the brothers Le Nain.

## GERMANY

**The Roman Bronze Industry in Lower Germany.**—In *Rh. Mus.* LXII, 1907, pp. 133–150 (6 figs.), H. WILLERS discusses the Roman bronze industry, as shown by discoveries in northern Germany and southern Scandinavia. During the first century A.D. the demand for fine bronzes was supplied by manufacturers at Capua. In the second and third centuries there appears in the north a metal closely resembling brass, which seems to have been manufactured at Stolberg, and exported to free Germany and Scandinavia by way of Nymwegen.

**A Gallo-Roman Monument at Trier.**—In *Revue Celtique*, XXXVIII, 1907, pp. 41–42 (pl.), H. D'ARBOIS DE JUBAINVILLE publishes a Gallo-Roman relief at Trier, which combines two scenes on an altar in the Musée de Cluny (*Ibid.* XVIII, pp. 253–256). Above a man cutting a tree are a bull head and two cranes. The representation refers to a Gallic myth's

preserved in the Irish Táin bó Cúalnge. The man is Cuchulainn, the bull the divine Donn, and the cranes the triple goddess, Bodb, Morrigan, and Nemain, who in bird-form warns the bull of the danger of capture.

## AFRICA

**Roman North Africa.**—In *Rec. Past*, VI, 1907, pp. 67–76 (8 figs.), C. D. CURTIS gives a brief description of some of the more characteristic sites in Roman North Africa, mentioning more particularly Dougga, Khremissa, Timgad, and adding some particulars of the modern life in Tunis and Algeria.

**A College of Tubicines.**—In *Klio*, VII, 1907, pp. 183–187, R. CAGNAT publishes an inscription from Lambaesis containing the regulations of the college of *tubicines* of *Legio III Augusta*. It furnishes a close parallel to the regulations of the *cornicines* (*C.I.L.* VIII, 2557), and is of about the same date (203 A.D.).

**The “*Lex Hadriana de rudibus agris*.”**—In *Klio*, VII, 1907, pp. 188–212 (map), A. SCHULTEN discusses an *Ara* recently found near Thignica containing a *sermo procuratorum Hadriani*, apparently an extract from the *lex Hadriana de rudibus agris* with its application to a special case. It thus resembles the inscription from Ain Wassel (*Hermes*, 1894, p. 204), and the two documents complete each other in many points. It appears that the *lex Hadriana* extended the operation of the *lex Manciana* of the time of Trajan, in that it not only provided for the occupation of open land by the colonists, but also for the occupation of leased land where the lessee had left it uncultivated for ten years.

**The Metrical Inscription from Ouled l'Agha.**—The Latin metrical inscription from Ouled l'Agha (*A.J.A.* XI, p. 234) is discussed in *Rh. Mus.* LXII, 1907, pp. 157–159, by G. GUNDERMAN, who thinks the inscription refers to the wine, olives, and other riches shown on mosaics in the neighboring rooms. *Ibid.* p. 328, C. HÜLSEN compares another African inscription, *C.I.L.* VIII, 11,683, which was also engraved on a threshold. In *Berl. Phil. W.* 1907, cols. 478–479 (fig.), R. ENGELMANN publishes a new collation, by Gauckler, which reads *Bide, vive e(t) bide, possas plurima, bide*. The inscription probably refers to the man represented below.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

### GENERAL AND MISCELLANEOUS

**St. Menas of Alexandria.**—In *S. Bibl. Arch.* XXIX, 1907, pp. 25–30, 51–60, 112–122 (8 pls.), Miss M. A. MURRAY discusses the legend of St. Menas of Alexandria, the representations of scenes from the life of the Saint on shrines and reliquaries, the location of his church at Tel Abumna, and the numerous oil-flasks bearing the name of the Saint that are found in Egypt and in adjacent countries.

**The Mosaic Map at Medeba.**—In *Bibl. World*, XXIX, 1907, pp. 370–375 (3 figs.), H. H. NELSON describes anew the finding of the Medeba mosaic map, and its present condition as seen by him during a recent visit.

**The Tychaion at Iṣ-Ṣanamèn.**—In *R. Arch.* VIII, pp. 413–423 (7 figs.) HOWARD CROSBY BUTLER discusses the temple of Tyche, built in 192 A.D.,

at Iṣ-Ṣanamèn, in Central Syria. This has at one end an apse, at each side of which is a room. This is exactly the arrangement of several early Christian churches in Syria. The plan of the Christian churches was probably derived from the pagan temples, and it is "not proven that the Western Church did not derive its visible and temporal expression from the Eastern Church."

**Origin of Knotted Ornamentation.**—The peculiar form of "returning knot" which appears in Byzantine ornament in the sixth century, in Syria in the fifth or sixth century, in Celtic and English illuminations of the seventh and eighth centuries, seems to have originated as a means of treating the ends of the ribbons which tie garlands in classic art. W. R. LETHABY (*Burl. Mag.* X, 1907, p. 256) who has found the prototype in Coptic textiles of Baḡūt of the fifth and sixth centuries suggests that the Arab conquest caused the dispersion of Coptic artisans throughout Europe, and hence the wide diffusion of this pattern.

**A Byzantine Lead Seal.**—In *J. Int. Arch. Num.* IX, 1906, pp. 46-48 (fig.), C. M. CONSTANTOPOULOS discusses a Byzantine lead seal, on one face of which are two standing saints. Their costume is that of the warrior saints, and as they are bearded it seems certain that they are the two Theodores. The reverse bears an inscription in two trimeters showing that it was an amulet.

**Paintings with Byzantine Types in Arab Manuscripts.**—In *R. Arch.* IX, 1907, pp. 193-223 (10 figs.), E. BLOCHET discusses three manuscripts of the *Makamat* of Hariri, now in the Bibliothèque Nationale at Paris. Illustrated Arab manuscripts are very rare. These date from the thirteenth century. They were probably executed in Syria, and the paintings show strong Byzantine influence. Some signs of the influence of ancient Egyptian monuments are also detected, and this influence is much stronger in the paintings of a manuscript from St. Sophia, Constantinople, of the fourteenth century.

**The Dome of SS. Sergius and Bacchus.**—In *Rec. Past.* VI, 1907, p. 64, is a note by H. C. BUTLER, in which, as the result of a recent examination, he corrects certain details in the description given by W. R. Lethaby of the dome of SS. Sergius and Bacchus in Constantinople. See *A.J.A.* X, p. 77; XI, p. 235.

**Byzantine Frescoes at Nereditsi.**—The church of the Saviour at Nereditsi near Novgorod was built by Iaroslav Vladimirovitch in 1198 and 1199. It is still well preserved and has suffered little by restoration. The frescoes, probably by Greek painters, are described in detail in *Mon. Piot.* XIII, 1906, pp. 35-55 (2 pls.; 6 figs.), by J. EBERSOLT, who points out their connection with the great works of the eleventh century, such as those at the monastery of St. Luke and at Daphni. While they follow the tradition of the mosaics, they show some promise of the greater freedom which appears in the fourteenth century at Mistra.

**The Age of Recently Discovered Tapestries.**—In *Arte e Storia*, 1907, pp. 1-6, D. SANT' AMBROGIO argues against a Byzantine origin and a date prior to 1000 A.D. for the textiles found in the Sancta Sanctorum of the Lateran (*A.J.A.* XI, pp. 123, 482), and in the tomb of St. Cunibert at Cologne in 1898. He believes that the latter do not antedate the work of the *ouvriers Sarrazinois*, who settled in France in the eleventh and twelfth

centuries, and that the former belong to the same period. The vestments recently found in the tomb of Charlemagne at Aachen are also probably the product of the factories established by Frederick II.

**The Life of Christ on Sculptured Portals.**—In *R. Art Chrét.* 1907, pp. 17–25, appears the last of eight articles by G. SANONER (commenced *ibid.* 1905, p. 217) on sculptured scenes from the Saviour's life, the examples being chiefly French and Flemish. In this article he considers "Christ before Pilate," the "Flagellation," the "Crowning with Thorns," the "Ecce Homo," "Christ carrying his Cross," and the "Nailing to the Cross."

**The Origin of "Rice-grain" Technique.**—In the British Museum is a bowl of creamy white semi-translucent ware, with an animal drawn in colors and spotted with points of translucent glaze in the "rice-grain" technique. The bowl belongs in the group of early pottery found in Persia and Syria, and probably of Egyptian origin, as translucent ware with lustrous decorations was seen at Cairo in 1042 A.D. by Nasir i Khusran. The bowl settles the question as to the origin of the "rice-grain" technique, as it is far earlier than the examples from the Far East. (R. L. HOBSON, *Burl. Mag.* XI, 1907, pp. 83–89.)

**Lustrous Oriental Pottery in the Louvre.**—In *Mon. Piot*, XIII, 1906, pp. 77–84 (pl.; 6 figs.), G. MIGEON publishes three fine specimens of Oriental faience decorated in lustrous gold. One, a cup of creamy enamel, is Syro-Egyptian work of the twelfth century, another is a bottle with a crackled white ground from Rhages in Persia, a work of the thirteenth century, and the third is a fourteenth-century vase of blue enamel belonging to the group commonly called Siculo-Arabian, but really Syro-Egyptian, and probably from potteries at Damascus.

## ITALY

**Byzantine Inscriptions from Sardinia.**—In *N. Bull. Arch. Crist.* 1906, pp. 305–306, E. JOSI comments upon the Byzantine inscriptions of Sardinia, published by Taramelli in *Not. Scav.* 1906, pp. 123–138. The principal interest of the inscriptions, which are of the tenth or eleventh century, lies in the twice occurring mention of an ἀρχων Σαρδηνίας. Taramelli's interpretation of some of the abbreviations is corrected.

**The Sarcophagus from Via della Lungara.**—The sarcophagus found on the Via della Lungara three years ago, and now in the Museo delle Terme, is discussed by O. MARUCCHI in *N. Bull. Arch. Crist.* 1906, pp. 199–205. The sculpture is confined to three panels in front and the two ends. The central panel represents an Orans, surrounded by the doves symbolizing the elect. The panel on the left shows a fisherman with rod and basket, probably referring to Christ's words, "I will make you fishers of men." The adjoining scene on the small end is a baptism, but it lacks the usual dove and must therefore be referred to the liturgical sacrament. The juxtaposition of the two scenes appears to epitomize the Christian pastor's function of conversion. The panel on the right has the Good Shepherd, and the sheep of His flock are on the adjoining end.

**The Meaning of a Graffito.**—The following graffito was discovered during recent excavations in the cemetery of Commodilla: *non | dice/pre il|le se|crita | ab boce*, i.e. *non dicere ille secreta ab voce*. In *N. Bull. Arch.*

*Crist.* 1906, pp. 239-252, the word *secrita* is referred to the mass, particularly the Canon, in mediaeval use called *secreta*. The sentence would then take the form of an admonition "not to speak the secrets, or Canon, of the mass with a loud voice."

**The Relics in the Sancta Sanctorum.**—In *Mon. Piot*, XV, 1906, pp. 1-142 (18 pls.; 35 figs.), P. LAUER publishes a detailed description of the objects recently discovered in the Sancta Sanctorum at Rome (*A.J.A.* XI, p. 123). The enamelled cross, which once enclosed a piece of the true cross, is perhaps the one found by Sergius I (687-701). It is a work of primitive Byzantine art possibly of the end of the fifth century. The silver box which contained it is of the seventh century, though the cover is about a century later. In it was a piece of silk which is clearly sixth-century Persian work. The gold cross set with jewels seems to be the one given by Charlemagne to Hadrian I (772-795). It is Carolingian in style, and was enclosed in a silver-gilt cruciform coffer, which bears an inscription of Pope Pascal, probably Pascal I (817-824). In addition to the detailed discussion of the contents of the altar, the chapel is fully described, and the frescoes published for the first time. They are of the late thirteenth century, but have been several times restored. The chapel also contains the painting of Christ "made without hands," which is enclosed in elaborately wrought silver, part of which is of the thirteenth century. The author points out that the discovery has raised questions which call for much further study before a final answer can be given.

**The Frescoes in S. Clemente in Rome.**—The results of the study by J. WILPERT of the frescoes in the lower church of S. Clemente in Rome are published in *R. Art Chré.* 1907, pp. 69-70. The "Scenes from the Martyrdom of St. Catherine" and the "Council of St. Zosimus" in the right aisle really form one composition representing the Last Judgment, as is shown by the inscriptions. The fresco known as "St. Cyril before the Emperor" represents Esther before Ahasuerus, a mediaeval symbol of the intercession of the Virgin. On the left in the narthex is a fresco representing St. Cyril accompanied by St. Clement and the archangel Gabriel before Christ, on whose left stand St. Methodius, St. Andrew, and the archangel Michael. The inscription on this fresco shows that the tomb of St. Cyril was below it.

**The Churches of St. Pantaleon.**—The three churches in Rome dedicated to St. Pantaleon are the subject of a topographical and diplomatic study by P. SPEZI, in *B. Com. Rom.* XXXVI, 1906, pp. 270-307.

**The Guild of Marble Workers in Rome.**—The history of the guild of marble workers, *Universitas marmorariorum*, has been investigated by G. TOMASSETTI in *B. Com. Rom.* XXXVI, 1906, pp. 235-269. The guild celebrated its fifth centenary last October, and its history is of interest to all who concern themselves with the mediaeval Cosmati ornamentation.

**The Reconstruction of the Cathedral of Bari.**—F. CARABELLESE contributes to *L'Arte*, 1907, pp. 65-70, the documentary history of the reconstruction of the Duomo at Bari after its destruction in 1156 during the siege by Guglielmo I.

**Barbaric Ornaments at Lucca.**—In *Ausonia*, I, 1906, pp. 60-67 (2 figs.), P. TOESCA describes some metal objects now in the Pinacoteca of Lucca, where they are ascribed to the twelfth century. They are, however, Lombard work of about the seventh century and important for the history of

barbaric art. The most interesting piece is a plate of gilded metal, representing a warrior, wearing a long tunic and the "scramasax," and holding a staff, which ends in a cross on which is perched a dove.

**Minor Examples of Lombard Ornament.** — G. PACCHIONI, in *L'Arte*, 1907, pp. 124-130, discusses variations in Lombard ornamental motives in Emilia, as seen in S. Lorenzo di Panico at Bologna, the oratory of S. Michele near Livizzano, the oratory of Denzano near Castelvetro, Modena, S. Michele di Pievepelago, the Pieve del Trebbio, and the Pieve di Reno. He finds the motives in these churches influenced by the great Lombard buildings of Bologna, Piacenza, and Modena. Three classes are distinguished: poor imitations of work in the great cathedrals; variations due to the caprice or ignorance of the artist; and motives wherein all tradition is forgotten and the artist is guided only by his observation of nature or his imagination.

**The First Roman Work of Arnolfo di Cambio.** — In *Cod. barb. lat.* 4423 of the Vatican library is a seventeenth-century sketch (Fig. 1) of a

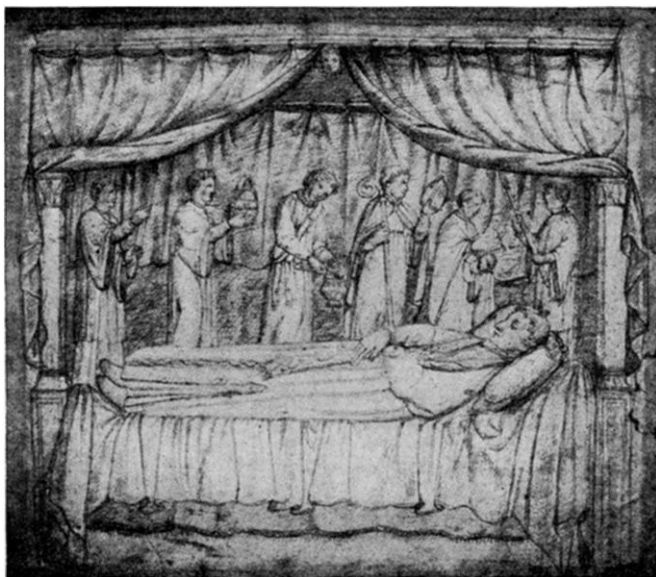


FIGURE 1. — DRAWING IN THE VATICAN LIBRARY.

funeral monument which still exists in St. John Lateran. It represents a prelate lying in death upon his couch, and in the background a procession of six clerics bearing the symbols of his rank. The slab containing the procession (Fig. 2) is now on the east wall of the cloister, while the reclining figure is at the end of the left nave of the church. Panvinio (1562) describes it as the tomb of Cardinal Riccardo Annibaldi and gives the date as 1273, which can be corrected to 1276, the year of the cardinal's death. The style is that of Arnolfo di Cambio, and the date marks it as his earliest work in Rome. (G. DE NICOLA, *L'Arte*, 1907, pp. 97-104; 4 figs.)

**Late Gothic Sculpture in Rome.**—In *Ausonia*, I, 1906, pp. 68-92 (17 figs.), LISETTA CIACCIO discusses the remains of Gothic monuments in

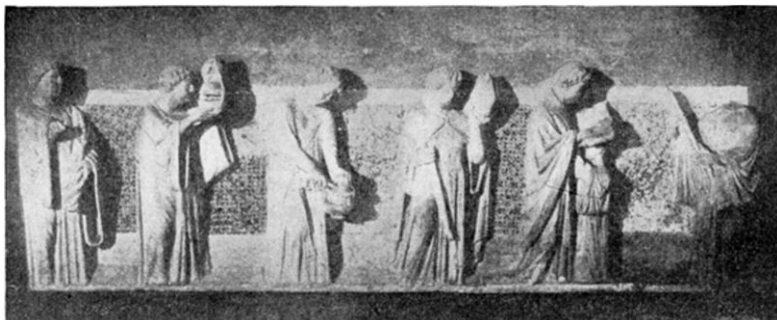


FIGURE 2. —RELIEF IN ST. JOHN LATERAN.

Rome, belonging to the end of the fourteenth and beginning of the fifteenth century. The monuments described are: (1) The tomb of Cardinal Vulcani in S. Francesca Romana (1394 or 1403). (2) The fragment from the tomb of Caracciolo in S. Maria del Priorato. (3) The tomb of Cardinal d'Alençon in S. Maria in Trastevere, now separated, since the baldachin has been used for an altar. (4) A fragment in the cloister of the Lateran, representing a procession (see preceding article). (5) The tomb of Cardinal Adam of Hartford in S. Cecilia in Trastevere. (6) and (7) Two statues of Boniface IX, one in the round in S. Paolo fuori, the other in relief in the right transept of the Lateran. Some of these have been wrongly attributed to Magister Paulus (see below), three of whose works (8-10) are discussed. To an unknown tomb belongs (11) two angels holding back curtains in S. Cesareo. Other tombs of this period are those of (12) Cardinal Pietro di Fonseca in the Grotte Vaticane; (13) Cardinal Lando formerly in S. Maria Maggiore; and (14) Cardinal della Porta in the Grotte Vaticane, dating from 1434 and the last of this style.

**Magister Paulus.**—There are two monuments in Rome signed by a *Magister Paulus*, the tomb of Bartolomeo Carafa and that of Cardinal Stefaneschi. Other works of his are discussed in *L'Arte*, 1907, pp. 116-123, by LAURA FILIPPINI, who assigns to him as an early work the tomb of the brothers Anguillara in the church of S. Francesco at Capranica di Sutri, two figures of angels in the Capella della Pietà at St. Peter's, and an angel holding a scroll in S. Maria sopra Minerva. He probably worked between 1380 and 1417. His faces are summary, his drapery hard and with few folds, but he obtains better success with reclining than with erect figures.

**Eight Statues of the Virtues.**—In *Boll. Arte*, I, 1907, v, pp. 1-6 (8 figs.), V. SPINAZZOLA discusses eight small marble statues belonging to Baron Mazzoccolo of Teano. They seem to have formed part of funeral monuments. Five, representing *Fortitudo*, *Temperancia*, *Charitas*, *Iusticia*, and *Fides*, belong to the end of the thirteenth century, and are among the earliest of the series of Neapolitan supports for sarcophagi. Two others, of about the same period but somewhat smaller, represent Charity and

Justice. The eighth, representing Prudence, is not earlier than the beginning of the fourteenth century.

**Maestro Cicogna.** — In 1899 some damaged frescoes were discovered in the Romanesque church of S. Martino di Corrubio on the hill of Castelrotto di Valpolicella. An inscription showed that they were finished by *Magister Cicogna*, May 31, 1300. Other frescoes of his seem to exist in S. Felice di Cazzano (1322), the Castello Scaligero at Soave (a condottiere and his soldiers), and probably in the Museo Civico from the old Palazzo del Comune in Verona, dated perhaps in 1326. These works show that Cicogna, uninfluenced by Giotto, adhered closely to the old Byzantine traditions. (L. SIMEONI, *Madonna Verona*, I, 1907, pp. 11-17.)

## FRANCE

**The Codex Purpureus Sinopensis.** — In *N. Bull. Arch. Crist.* 1906, pp. 215-237, A. MUÑOZ examines the Codex Purpureus Sinopensis in the Bibliothèque Nationale from the iconographic and stylistic points of view. He finds that in comparison with the Codex Rossanensis, it shows a more purely illustrative intention on the part of the artist, the miniatures being more closely connected with the text. In technique it is much inferior to the Rossanensis. Many peculiarities are shared with the Vienna Genesis, and the three manuscripts form a group with many affinities to Syrian art, but some Hellenic elements. The provenience of the Sinopensis shows that they are products of a school in Asia Minor.

**The Sculptured Tympanum at Autun.** — The early sculptured representation of the Last Judgment in the tympanum of the west doorway of Autun Cathedral is published with a brief description in *Relig.* XIII, 1907, p. 121 (pl.).

**Abbot Suger.** — In *Le Musée*, IV, 1907, pp. 160-173 (3 pls.; fig.), J. ROBIQUET writes of Suger, the great Abbot of St. Denis, as a lover of art. He describes briefly his activity at St. Denis, the great works in precious metals executed by his order, and the few smaller treasures which are now in the Louvre and the Cabinet des Médailles.

**The Church of Saint Sulpice at Favières.** — In *Le Musée*, IV, 1907, pp. 28-37 (2 pls.; 2 figs.), L. RIOTOR describes in detail the interesting Gothic church of St. Sulpice at Favières. Commenced about 1250 and completed about 1335, it has suffered by fire and by the Revolution, but in the tympanum of the main portal still remain early reliefs of the Resurrection and Last Judgment. There are also two good windows of the thirteenth century and some interesting tombs.

**The South Portal of Chartres Cathedral.** — In *R. Art Chrét.* 1907, pp. 100-107, L. E. LEFEVRE discusses the sculptures in the left bay of the south portal of Chartres Cathedral. The lintel is decorated with the stoning of St. Stephen; in the tympanum is Christ with adoring angels; on the voussours are martyrs. The author, who considers that the sculptures on mediaeval portals are often inspired by the Apocalypse, separates the tympanum from the lintel, and interprets it as the apocalyptic Agnus Dei, surrounded by angels and saints. On the keystone of the second order of voussours is a ram's head. From a wound in the throat pour streams of blood, represented by undulations which border the first and second rows



of voussoirs, and in which the saints of the second row seem to dip their garments.

**A Relief representing St. Matthew (?) and an Angel.** — The Louvre has recently received from Chartres a relief of the thirteenth century, representing St. Matthew (?) writing from the dictation of an angel. The history of the relief is uncertain, but in *Mon. Piot*, XIII, 1906, pp. 57-66 (pl.; 6 figs.), A. MICHEL points out its close resemblance to the sculptures of the Cathedral of Chartres, and particularly to the fragments of the jube destroyed in 1763. It is possible that it once formed part of this monument.

**Ivory Altar-pieces of the Fourteenth Century.** — In *Mon. Piot*, XIII, 1906, pp. 67-75 (pl.; 4 figs.), R. KOECHLIN discusses several ivory reliefs of the fourteenth century, containing scenes from the Passion, which he believes formed parts of large ivory altar-pieces. He attributes these to two schools, both Parisian, of the early and late fourteenth century. The same schools probably produced some of the small triptychs and polyptychs, from which the appearance of the large altar-pieces may be imagined.

## GREAT BRITAIN

**The Early Stained Glass in Canterbury Cathedral.** — The important question of the historical relation of the stained windows of Canterbury, Sens, and Chartres is discussed in *Burl. Mag.* XI, 1907, pp. 172-180, by CLEMENT HEATON, who concludes that the glass at Canterbury was the work of a French artist who commenced it soon after the fire of 1175. Soon after 1185, he left for Sens. Here he labored until 1206, when he went to Chartres and made the first thirteenth-century windows in that cathedral, leaving a school, which completed his work. His style, originating in the earlier Romanesque which lies behind the windows of St. Denis, afterward spread to Rouen, Bourges, and many other places.

**Some Devon Churches.** — In *Reliq.* XIII, 1907, pp. 73-96 (17 figs.), G. LE BLANC SMITH describes a number of churches in the Teign Valley, Devon. Most of these are perpendicular, but have little architectural interest. They usually contain old painted oak screens, carved bench ends, and other decorations, many of which are described and illustrated with considerable detail.

**The Church of St. George, Southacre.** — In *Reliq.* XIII, 1907, pp. 124-126 (2 figs.), A. C. FRYER describes the church of St. George at Southacre, Norfolk. It possesses a fragment of a finely carved wooden screen, and an interesting Norman font with an elaborate cover, now badly damaged.

## RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**The Grimani and Morgan Breviaries.** — A number of illustrated manuscripts show more or less affinity to the famous Breviarium Grimani, but its nearest relative is the breviary belonging to Mr. J. P. Morgan. The latter antedates the Grimani breviary, as appears from the fact that in the Grimani the text illustrations of the Morgan manuscript have been in some cases broken up and used as border decorations without relation to the text. (V. GR. SIMKHOVITCH, *Burl. Mag.* X, 1907, pp. 400-405.)

**The Biblia Pauperum.** — The illustrated manuscript known as the *Biblia Pauperum* is now in private possession in the United States. At the instance of the owner, CAMPBELL DODGSON prepared a description of which fifty copies were printed for private circulation. An outline of this work is given by the author in *Rep. f. K.* 1907, pp. 168-172. He denies the attribution to Konrad Witz of Basel, proposed by Schmarsow (*ibid.* XXVIII, p. 340).

**An Art Patron of the Fifteenth Century.** — T. LECLÈRE in *Gaz. B.-A.* XXXVII, 1907, pp. 132-146, discusses the Challant family of the valley of Aosta, and the works of art due to their encouragement. The most conspicuous of the family as an art patron was George of Challant, to whom are due the stalls of the cathedral of Aosta, executed by local artists and by others from Savoy and Geneva; the castle of Issogne and the frescoes which adorn its walls; and finally an illuminated missal (1499) now in the possession of the Comte Passerin d'Entrèves. The frescoes and illuminations were probably the work of Lyonesse artists, though local artists may have executed the frescoes.

**The Virgin with the Club.** — A small number of paintings, chiefly Umbrian, of the fifteenth and early sixteenth centuries represent the Virgin armed with a club chasing a demon from a child. This weapon is due to the double sense of the epithet *clavigera*, which is applied to the Virgin as bearer of the key of Heaven, but might mean "club-bearer." In art the key is reserved for St. Peter. *Claviger* is an epithet of Janus and of Hercules. (S. REINACH, *C. R. Acad. Insc.* 1907, pp. 43-45.)

**The Van Eyck Technique.** — In *Rep. f. K.* 1906, pp. 425-440, is an exhaustive analysis by A. EIBNER of the passages in Vasari relative to the discovery of oil technique by Jan Van Eyck. He concludes that Van Eyck was searching for a quick-drying varnish with which to finish tempera painting, and that the mixture mentioned by Vasari was an oil-lacquer, which he then found to be available as a direct medium. Berger's theories are fully discussed and rejected.

**New Pictures by Gerolamo da Cremona.** — In *Rass. d'Arte*, 1907, pp. 33-35, B. BERENSON publishes a "Poppaea giving alms to St. Peter" in the collection of Lady Henry Somerset. The painting was attributed to Liberale da Verona, but must be given to his companion miniaturist, Gerolamo da Cremona. Siennese influences are seen in his painting, and his own impress appears in the works of Neroccio and Francesco di Giorgio. The influence of Liberale and Gerolamo upon Siennese masters may explain certain pictures which are given now a Siennese, now a Veronese, origin. *Ibid.* 1907, p. 78, G. CAGNOLA reproduces a Nativity in the possession of the antiquaries Grandi in Milan, which he assigns to Gerolamo.

**New Pictures by Gian Francesco de' Maineri.** — In *L'Arte*, 1907, pp. 33-40, A. VENTURI adds a number of pictures to those by Gian Francesco de' Maineri. The first is a Holy Family, formerly in the collection of Ettore Testa at Ferrara, on which Maineri's signature has been found. Replicas are in the Kaiser Friedrich Museum in Berlin, and in the Prado. The Madonna in the Accademia Albertina in Turin, attributed to Maineri by Venturi in 1890, is shown to be his by the discovery of the signature. Another Madonna, probably by Maineri, is in the ducal gallery at Gotha. On internal evidence, Maineri is given four pictures of Christ bearing the

cross, in the Galleria Estense at Modena, the Doria collection, the Uffizi, and the collection of the late Sig. Mazocchi in Rome.

**The Life of Torrigiani.** — Pietro Torrigiani's quarrel with Michelangelo seems to have clouded all his later career. It led to his flight from Florence, and a wandering life, at first with Valentino and then with the condottiere Paolo Vitelli. To this period belong the stucco ornaments on the Torre Borgia, and his sculptures on the Piccolomini altar in Siena. He then went to England, where in 1512 he executed the monument of Henry VII and Elizabeth of York in Westminster Abbey. Other works in England are the tomb of John Young (1516) now in the Public Record Office, a bronze medallion of Sir Thomas Lovell in Westminster Abbey, and a marble head of Christ in relief now in the Wallace Collection. In 1519 he left England and went to Spain, where he made the St. Jerome, and perhaps the terracotta Madonna and Child, in Seville cathedral, as well as a lost bust of the Empress Isabella. Vasari's story that he starved himself to death in 1528 to escape the Inquisition has not been disproved. (C. JUSTI, *Jb. Preuss. Kunsts.* XXVII, 1906, pp. 249-281.)

**Pictures by Palma Vecchio.** — The Piping Faun in the Alte Pinakothek in Munich was ascribed by Mündler to Palma Vecchio. This attribution is supported on internal evidence by CLAUDE PHILLIPS in *Burl. Mag.* X, 1907, pp. 243-252, who finds the poetic quality of the picture unusual for Palma Vecchio, and suggests that such works may be explained by assuming that Palma derived his art, not directly from Giovanni Bellini, but through the more fanciful Cima da Conegliano. This assumption leads the writer to accept Vasari's ascription to him of the "Tempesta al Mare" in the Venice Academy, and he supports this thesis with many comparisons of details in Palma's authenticated works. *Ibid.* X, 1907, pp. 315-317, the same writer reproduces and criticises Palma Vecchio's "Two Nymphs," which he regards as a work done under the influence of Giorgione and even showing imitation of the "Concert Champêtre," with the consequent date 1510-1515. *Ibid.* XI, 1907, pp. 188, C. J. HOLMES publishes a new "Shepherd and Nymphs," which must be attributed to Palma Vecchio. It is quite in the same character as the "Two Nymphs," and even more reminiscent of Giorgione. The picture is in the possession of Mr. Phillips.

## ITALY

**The Rucellai Madonna.** — In *L'Arte*, 1907, pp. 55-59, A. CHIAPPELLI points out resemblances between the busts of saints in the medallions of the frame which encloses the Rucellai Madonna in S. Maria Novella, and pictures by Cimabue, notably his Madonna in the Belle Arti at Florence and some figures in his Crucifixion at Assisi. These resemblances are strongly opposed to the attribution of this Madonna to Duccio.

**Frescoes in the Cathedral of Atri.** — In *Boll. Arte*, 1907, iii, pp. 14-18 (3 figs.), L. CANEVAGHI calls attention to the importance of the frescoes and other works of art at Atri. Especially noteworthy are the frescoes in the old church beneath the cathedral. Some of these are by followers of Giotto, but others are apparently by local artists of the early fourteenth century, and show an harmonious combination of Tuscan art with that of La Marcha and Umbria.

**A Triptych by Allegretto Nuzi.**—In *L'Arte*, 1907, pp. 143-144, A. MUÑOZ disputes Suida's view that the triptych in the Museo Cristiano of the Vatican, representing the Madonna and Child with saints and donors, though signed by Allegretto Nuzi, differs so much from his other signed works that it must be by another hand. He points out that in 1674 Alveri describes the picture in San Leonardo alla Lungara, and gives the signature and date, 1365.

**The Date of Masolino.**—In the *Nation*, May 2, 1907, P. J. GENTNER points out that the date, 1428, on the church at Castiglione d'Olonza refers to a restoration and not to the dedication; while the date 1435, in the baptistery, is in its present form modern. Records of the Branda family show that the church was ready for consecration in 1422, and it is therefore probable that though the baptistery frescoes are later than those in the church, Masolino executed all this work before his paintings at Rome and Florence. *Ibid.* June 13, 1907, W. RANKIN, accepting this date, points out that in the paintings of S. Clemente some of the scenes show the hand of Masaccio, who seems to have helped Masolino. He also doubts whether Masolino had any part in the painting of the Brancacci Chapel at Florence.

**Donatello and the Antique.**—Donatello's use of the antique is described by F. BURGER in *Rep. f. K.* 1907, pp. 1-13, as both eclectic and imitative. In the Flagellation of the Berlin Museum, the movement of the figure of Christ is studied from one of the Dioscuri. Many examples of the use of the Meleager sarcophagus in Pisa can be cited, and one of the executioners in the Crucifixion of the Museo Nazionale in Florence is drawn from the sarcophagus group of Hercules and the hydra, the resemblance extending even to the club which the executioner uses to drive the nail into the foot of one of the two thieves. The sculptor used the reliefs of the column of Trajan more than any other ancient monument, and it is to his study of them that his freer later style in relief is due.

**Sculptures by Isaia da Pisa in Rome.**—In *Jb. Preuss. Kunsts.* XXVII, 1906, pp. 228-244, F. BURGER discusses the work of Isaia da Pisa in Rome, and assigns to him lunette No. 224 of the tabernacle of S. Andrea in the Grotte Vaticane (the other two lunettes are by Paolo Romano), the Virtues on the Acquaviva and Chiaves monuments in the Lateran, the relief in the Chapel of Sixtus V in S. Maria Maggiore, and parts of relief No. 204 of the Grotte Vaticane, which the writer considers the tomb of Cardinal Latino Orsini. The attributions are based on a comparison of these monuments with a known work of Isaia, the tomb of Eugenius IV in S. Salvatore in Lauro. Other sculptures assigned to Isaia are: the statuette of the Madonna in the *Pregnantinus* chapel of the Grotte Vaticane, the St. Mark in a niche in the Lateran, another St. Mark in the doorway of the church of the same name, and the tombstone of Fra Angelico in the Minerva.

**New Fragments of the Tomb of Paul II.**—In *Jb. Preuss. Kunsts.* XXVII, 1906, pp. 129-141, F. BURGER publishes a number of fragments which he attributes to the tomb of Paul II. They consist of some pieces in the left wall of the Cappella della Pietà in St. Peter's, and several figures of angels and two pilaster faces with papal crests by Mino da Fiesole and Giovanni Dalmata, which are preserved in the Grotte Vaticane. These fragments suggest a new reconstruction, which adds a cornice to the tomb as it appears in Ciacconio's print.

**Antonio Carpenino.**—The life of Antonio Carpenino, the Ligurian painter of the first half of the fifteenth century, is reconstructed by U. MAZZINI in *Rass. bibl. arte ital.* 1907, pp. 1-9. A list of his works is given, together with two documents regarding him from the archives of Genoa.

**Two Wooden Statues.**—In *L'Arte*, 1907, pp. 131-133, LISETTA CIACCIO points out the common authorship of two wooden statues, one representing a monastic saint, in the baptistery of the Collegiata in Empoli, the other an angel (or Salome) carrying the head of St. John Baptist, in the baptistery of Pistoia. The breadth of handling and nobility of the figures betokens an artist of the first rank, but there is no clue to his identity. His style indicates Florentine rather than Pisan or Siennese influence.

**An Early Work of Leonardo.**—In the *Nation*, May 16, 1907, W. RANKIN points out that in the Annunciation in the Uffizi, although the design may be due to Verrocchio, to whom the picture is often ascribed, the landscape shows a beauty and power which suggest that the painting is an early work of Leonardo da Vinci.

**Pietro Summonte's Letter to Michiel.**—The letter of Pietro Summonte (1463-1526), the Neapolitan scholar, to Marcantonio Michiel of Venice, a document important for the history of early painting in Naples, is published in a critical edition with notes in *Rep. f. K.* 1907, pp. 143-168, by C. VON FABRICZY.

**A Miniature by Gentile Bellini.**—The peculiar Turkish name "Ibn Muezzin" on the miniature from Constantinople (*A.J.A.* X, p. 366) has been explained by H. Brockhaus, who points out that Bellini is in Turkish Ibn Bellin (son of Bellin). In Greek letters of the fifteenth century π and υ, and λ and ζ, are easily confused; hence *μπελλιν* could be misread *μνεζζιν*, and this mistake seems to have been made in translating into Turkish a Greek inscription, lost in cutting down the picture for a Turkish owner. (F. R. MARTIN, *Burl. Mag.* IX, 1906, p. 148.) In *Jb. Preuss. Kunsts.* XXVII, pp. 302-306 (pl.), F. SARRE accepts this explanation, and suggests that the blonde hair and facial type of the youth indicate that he was one of the pages chosen for the Sultan from his Christian subjects.

**Paintings by Antonello da Messina.**—The Madonna Annunziata in the Academy at Venice, though signed *Antonellus Messanius*, has been considered a copy of an original in Munich. In *L'Arte*, 1907, pp. 13-17, E. BRUNELLI argues that the Venetian picture displays an archaic rigidity of line unlike the Munich painting, and is probably a copy of an earlier work of Antonello, which he finds in the Madonna of the Palermo Museum. The Palermo painting is also published in *Boll. Arte*, 1907, ii, pp. 30-31 (pl.), by A. SALINAS, who regards it as a contemporary replica of the Venetian picture, and suggests that the artist is Antonio de Saliba, who was from Messina. In *Rass. d'Arte*, 1907, pp. 75-76, E. MANCERI publishes a picture of St. Zosimus in the cathedral of Syracuse, which he ascribes to Antonello.

**Documents concerning Michelangelo.**—In *Rep. f. K.* 1906, pp. 387-424, 485-516, is published a collection of documents concerning Michelangelo formed by E. STEINMANN and H. POGATSCHER. These include: (1) unedited documents, consisting of three memoranda of Michelangelo, two letters of the artist's father to his sons Giovan Simone and Michelangelo, data on the Sixtine and Pauline frescoes, two briefs of Paul III and Julius III directed to Michelangelo, and documents concerning Michelangelo's

monument at Santa Croce in Florence; (2) poems and dedications to Michelangelo; (3) correspondence between Michelangelo and Pietro Aretino, and letters of the latter to Enea Vico and Alessandro Corvino concerning the master's Last Judgment; (4) the Cavalieri documents.

**A New Master.**—PIETRO TOESCA in *L'Arte*, 1907, pp. 18-24, attacks the attribution to Leonardo Scarletta of the Madonna, Saints and Angels in the Pinacoteca Civica at Faenza. This is an early work of an unknown artist steeped in Ferrarese traditions, who afterward painted the San Bernardino and Donor in the same gallery and shows his fullest development in another Madonna, Saints and Angels in the collection of Mr. Claude Phillips in London. This unknown artist may be called the Maestro Emiliano.

**Unpublished Documents of the Sixteenth Century.**—In *Ausonia*, I, 1906, pp. 96-102, R. LANCIANI publishes new documents relating to artists of the sixteenth century. The first shows that the mausoleum of Nicolas IV in the choir of Santa Maria Maggiore was erected in 1576 by Cardinal Peretti, later Sixtus V. The work was executed by Alessandro Ciuli of Florence, while the statue of the deceased and two other figures were by Leonardo Sormani da Savona. The second is the contract for the tomb of Cardinal Gambara in S. Maria delle Grazie at Brescia. The third shows Pirro Ligorio as a painter of grotesques in 1542 for the Archbishop of Beneventum, Francesco della Rovere.

**The History of the Villa Papa Giulio.**—P. GIORDANI contributes to *L'Arte*, 1907, pp. 133-138, an account of the construction of the Villa Papa Giulio from its designing by Vasari to the final entry in the expense account of Julius III of payment for gilding to Giovanni Giacomo da Parma.

**Notes on the Museo Civico of Verona.**—In *Madonna Verona*, I, 1907, pp. 49-52 (pl.), A. VENTURI attributes to Bernardo Parenzano a small painting in the Museo Civico of Verona representing the Conversion of St. Paul, and remarkable for its endeavor to render the Oriental surroundings. He also argues that the terra-cotta reliefs in the Cappella Pellegrini of S. Anastasia and fragments of an altar in the Museo Civico indicate that Bode's "Maestro della Cappella Pellegrino" was probably a Veronese.

**Cecilia Brusasorci.**—In *Madonna Verona*, I, 1907, pp. 26-31, LILIAN PRIULI-BON collects some facts about Cecilia Brusasorci, daughter of Domenico Riccio called Brusasorci, and sister of Felice Brusasorci. She was born in 1549, and her will is dated in 1593. As a painter she was praised for her portraits, but her works have not been identified with the probable exception of seven female saints, forming the lower part of a painting (No. 448) in the gallery at Verona.

## FRANCE

**The Miniaturists of Avignon.**—In *Gaz. B.-A.* XXXVII, 1907, pp. 213-240, 289-305, L. H. LABANDE studies the miniatures of Avignon and their painters. Few of the latter were natives of Avignon. The majority were from the north of France, but some were from Italy and their influence is very apparent. Five periods are distinguished, beginning in the thirteenth century with a very Byzantine Crucifixion in MS. 176 of the

Avignon Library, and continuing through the fifteenth century. The Italian influence appears under John XXII, but the French school prevails until toward the end of the fourteenth century, when Italian styles again appear. After the departure of the popes French methods prevailed, but the cosmopolitan character of Avignon prevented the development of a distinct local school.

**The Altar-piece from Boulbon.**—In *Mon. Piot*, XIII, 1906, pp. 85–105 (pl.; 4 figs.), F. DE MÉLY discusses in detail the early French altar-piece from Boulbon, now in the Louvre. He concludes that it was painted for the church of St. Agricola at Avignon, and that a little stork (*cicogne*) is the cipher of the artist. The same bird appears in miniatures executed at Avignon between 1447 and 1455 in a Book of Hours now at Aix by an artist who signs himself T. Chugoinot. The Picard *Chugoinot* is in French *Cicoignot*, and in old French *cicoineau* means *petit cicogne*. The miniaturist therefore was probably the painter of the altar-piece.

**Godefredus Batavus.**—The miniatures of the *Commentaires des Guerres Galliques*, having been ordered by Francis I, have been assigned, together with some preliminary drawings, to the court painter Jean Clouet. This attribution is vigorously contested by A. DE MÉLY in *Gaz. B.-A.* XXXVII, 1907, pp. 403–417, who cites the signature of the miniatures, *Godefroy*, and argues that there is no good reason to suppose that original designs by Clouet were executed by Godefroy. Other signatures prove that Godefroy's family name began with R and that he used at times a lizard as his symbol.

**Portraits in the Bibliothèque Nationale.**—In *Le Musée*, IV, 1907, pp. 127–140 (3 pls.), J. GUIBERT notices the recent exhibition of portraits in colored crayon belonging to the Bibliothèque Nationale at Paris. The collection began with the acquisition of the drawings and engravings of the Abbé Marolles in 1667, was further increased by the Gagnières collection in 1715, and now numbers over 800. The drawings, frequently studies for larger portraits, are the work of the Clouets, Corneille de Lyon, Dumonstier, Le Mannier, and others.

**The "Vierge aux Rochers."**—In the "Vierge aux Rochers" in the Louvre the angel points toward St. John Baptist, a gesture of special significance for Florentines. It is probable that this picture was painted by Leonardo before leaving Florence, while the London copy, in which this gesture of the angel is lacking, was executed at Milan with the assistance of Ambrogio da Predis. (S. REINACH, *C. R. Acad. Insc.* 1907, pp. 16–17.)

**The Marmion Family.**—In *R. Arch.* IX, 1907, pp. 119–140, MAURICE HÉNAULT begins an account of the Marmion family (Jehan, Simon, Mille, and Colinet). Jehan, first mentioned in 1426, at Amiens, painted decorations there until 1444, but in 1465 was living at Valenciennes, where he was a person of some importance in 1473. He died certainly before 1489. His children were Mille (not Wille or Guillaume), Simon, and a daughter. Mille was a painter of some importance. In 1464 he executed paintings for the city hall at Amiens, in 1466 he was settled at Tournai, where he was in 1473, but in 1499 he lived at Abbeville. There is no record of his living at Valenciennes. Simon was born, apparently at Amiens, about 1425, where he painted for the city between 1449 and 1454. In 1458 he acquired property at Valenciennes, where he became an important and evidently wealthy man. He already had two sons by a previous marriage. In 1464 or 1465

he married Jeanne de Quarouble. In 1468 he was made a member of the guild of painters at Tournai. He died in 1489, at Valenciennes, leaving a daughter Marie or Marion, who died before 1505. The property of Simon Marmion passed, on the death of his widow, who had married again, to the children of his sister, Michel, Jeanne, and Isabeau Clauwet. No certainly identified work of Simon Marmion now exists, though several works are known, chiefly through the records of Amiens and Valenciennes. The discussion (*ibid.* pp. 282-297; bibliography, pp. 297-304) of the works attributed to Simon Marmion leads to the conclusion that no work of this artist has been identified with certainty and that it is not even certain that he was a great or original artist.

**The "Man with the Wine-glass."**—In *Gaz. B.-A.* XXXVII, 1907, pp. 1-24, P. LEPRIEUR in a discussion of new pictures in the Louvre rejects the attribution of the "Man with the Wine-glass" (*A.J.A.* X, p. 371) to Jean Fouquet, because the artist shows Flemish training rather than the Italian leanings of Fouquet, uses broader brush work, and differs in detail and arrangement. He makes no attempt to name the author, however, calling him simply the "Maître de 1456."

**Attributions in the Museum of Dijon.**—In *Rass. d'Arte*, 1906, pp. 186-189, G. FRIZZONI discusses two Italian pictures in the museum at Dijon. A Portrait of a Woman, catalogued under the name of Hans Holbein the Younger, he ascribes to Lotto. A Resurrection is assigned to Francesco Ubertini, called il Bacchiacca (1490-1557). It shows the influence of the painter's master, Perugino.

**The Tournament at Sandricourt.**—The "Pas des armes de Sandricourt" was a celebrated tourney held in 1493 by Louis d'Hédonville, in his chateau of Sandricourt, near Pointoise. Among the Louvre drawings is a series of sixteenth-century sketches illustrating this tourney and signed "Baullery." This name belongs to two artists, father and son, but it is impossible to tell which was the author of the drawings, as the work of both is practically unknown. (P. MARCEL and J. GUIFFREY, *Gaz. B.-A.* XXXVII, 1907, pp. 277-288).

**A Portrait by Brescianino.**—The attractive Portrait of a Young Man in the Montpellier Museum, once attributed to Raphael, is now given to Brescianino on internal evidence by BERNHARD BERENSON. He compares its details with those of the Madonna with St. Dominic and Angels in the Uffizi, and the Madonna with St. John Baptist and St. Jerome in the church of San Lorenzo at Babbiano. (*Gaz. B.-A.* XXXVII, 1907, pp. 208-212.)

**The Aynard Relief again.**—The discussion of the authenticity of the Betrothal of St. Catherine in the Aynard collection, opened in *L'Arte* by E. BERTAUX and E. BRUNELLI (*A.J.A.* XI, p. 246), is continued by the same writers, *ibid.* 1907, pp. 144-148.

**The Gobelin Factory.**—A sketch of the famous Gobelin factory by Lady ST. JOHN appears in *Burl. Mag.* X, 1907, pp. 279-289. The family was founded by Jehan Gobelin, the discoverer of a fine crimson dye, who lived in Paris in 1450. The tapestry works were established under the patronage of Henry IV in 1603, and made a royal manufactory by Louis XIV in 1662. The history of the Gobelin tapestries falls into four periods: (1) prior to 1662, when the cartoons were often designed by Rubens and other great artists; (2) the reign of Louis XIV; (3) the eighteenth



century, in general a time of brilliant achievement; (4) the period of decadence which followed the Revolution.

**The Fountain of St. Jean du Doigt.** — In *Le Musée*, IV, 1907, p. 118 (pl.), O. THEATÈS describes the fountain of St. Jean du Doigt, near Morlaix, which is probably by an Italian artist of the early sixteenth century. It consists of three superposed basins, each surrounded by cherubs' heads; above is a half-length figure of God the Father, and a little below, a group representing the Baptism.

**The Bronze Copy of the Borghese Dancers.** — In *Mon. Piot*, XIII, 1906, pp. 107-116 (2 figs.), É. MICHON states that in the former house of Gouthière in Paris there is a cast of the Borghese Dancers in the Louvre. Probably the bronze reliefs in London and the Louvre (*A.J.A.* X, p. 216) were made, as Bode has suggested, by Gouthière at the end of the eighteenth century. The writer corrects errors in Visconti's account of the Borghese collection, and points out that a lost relief, formerly in the Villa Negroni, was a companion to the maidens decking a candelabrum in the Louvre.

#### BELGIUM

**Attributions in the Gallery at Brussels.** — In *Gaz. B.-A.* XXXVI, 1906, pp. 281-300, and XXXVII, 1907, pp. 54-68, 418-435, E. JACOBSEN discusses the attributions of German and Flemish pictures in the Brussels Gallery. He first takes up Barend van Orley, reviews the painter's characteristics, and points out that his earlier art shows the influence of Giulio Romano's frescoes at Mantua, which the northern painter must have visited before 1521, in view of the use he makes of Mantegna's Triumph of Caesar. A Pietà (No. 559) is selected as typical of his middle period, although it has been refused to Van Orley by other writers. The Holy Family (No. 338), which shows Raphael's influence, and three portraits represent the last period of the artist's activity. A number of other pictures are also assigned to Van Orley or his school. The chief attributions to Jan van Coninxlo are two triptych wings with scenes from the life of St. Benedict, which Jacobsen regards as a youthful work of the master. To Cornelis van Coninxlo he gives a Madonna and Holy Women. Several new attributions are made in the case of Herri Met de Bles and the "Maitre de Flémalle," while the well-known Sforza triptych is described as a product of the atelier of Rogier van der Weyden, very probably executed in conjunction with his pupil Memling. The discussion of the Oultremont altar-piece is prefaced by a valuable list of thirty-five recent attributions to Jan Mostaert (or to the "Maitre d'Oultremont"). Glück's attribution of the Oultremont picture to Mostaert is rejected by Jacobsen, who identifies the Descent from the Cross on the central panel with the painting mentioned by Van Mander in his life of Jacob Cornelisz. Admitting, however, the possibility of a mistake by Van Mander, Jacobsen merely reviews the evidence for and against assigning the triptych to Cornelisz. The third article contains a number of attributions in the Cologne School and a discussion of other remarkable pictures in the collection.

#### GERMANY

**Botticelli's St. Sebastian at Berlin.** — The painting of St. Sebastian, considered a youthful work of Botticelli, and now in the Kaiser Friedrich

Museum in Berlin, was originally designed for a pilaster of S. Maria Maggiore in Florence. (DETLEV FREIH. VON HADELN, *Jb. Preuss. Kunsts* XXVII, 1906, pp. 282-284.)

**The Altar-piece in St. John's, Nuremberg.**—In *Burl. Mag.* X, 1907, pp. 257-258, S. MONTAGU PEARTREE reproduces two panels of Lucas Moser's altar-piece in Tiefenbronn in Baden and the Crucifixion previously discussed by him (*ibid.* p. 111), in the Church of St. John in Nuremberg. A comparison of the two leads to the conclusion that the Crucifixion is also by Moser. The power of realization shown by the artist, remarkable in so early a work (dated 1431), is due to Italian influence, which appears particularly in the architecture and in the group of the Virgin and her attendants at the foot of the Cross.

**The Master N. H.**—The initials N. H. appear on a German wood-cut published by CAMPBELL DODGSON in *Burl. Mag.* X, 1908, pp. 309-322. The scene is a "Battle of Naked Men and Peasants, in Utopia," as we learn from the verses which accompany one of the copies. The engraver signs himself *Hanns. Leuczellburger. Furmschnider* 1522, and is the same craftsman who made the blocks for Holbein's Dance of Death. The designer "N. H." is certainly the author of the first thirty-seven woodcuts in Weissenhorn's edition of Apuleius of 1538. His drawings were made earlier, however, at a date nearer his other works, Maximilianus Transilvanus' *Legatio ad sacratissimum Caesarem Carolum* (1519-1520), a signed set of thirty-seven woodcuts in a book on the Passion with verses by Chelidonium (Cologne, 1526), and others. The verses accompanying the "Battle of Naked Men," make it plain that the artist and Lützelburger are represented in the two non-combatants to the left.

**Veronese Paintings in Stuttgart.**—In *Madonna Verona*, I, 1907, pp. 7-10 (pl.), C. VON FABRICZY describes briefly twenty-three paintings of the Veronese school in the gallery at Stuttgart. The list includes four paintings by Bonifacio de' Pitati, one each by Torbido, Paolo Veronese, and Zelotti, and three by Alessandro Turchi.

**Augustus and the Sibyl.**—In the Museum at Stuttgart is a painting, probably by Paolo Veneziano, representing Augustus and the sibyl of Tibur, with the Madonna and Child above. In the lower right-hand corner are represented the falling idols in the temple of Peace. Scrolls bear inscriptions abridged from the Golden Legend of Jacopo da Voragine. (L. VENTURI, *Ausonia*, I, 1906, pp. 93-95; pl.)

## ENGLAND

**The Italian Drawings at Oxford.**—In *L'Arte*, 1907, pp. 81-95, G. FRIZZONI comments on the drawings by Italian masters in the fifth portfolio of the Oxford Collection. The first drawing, a female profile by Pisanello, is a study for the princess in Pisanello's St. George in Sant' Anastasia at Verona. Colvin's discovery of a study by Leonardo for the angel's sleeve in the Uffizi Annunciation is not conclusive as to the authorship of that picture, which is probably the product of collaboration in the studio of Verrocchio. Colvin's doubts regarding the authenticity of a sketch of two figures supposed to be studies for Raphael's School of Athens, are scouted by Frizzoni, who also differs from Colvin in assigning a drawing of two

figures, to Sebastiano del Piombo, rather than to Giorgione's school, pointing out that reminiscences of Giorgione appear in some of Sebastiano's work.

**A Forgery Proved.**—The "Enthronement of Thomas à Becket," lent by the Duke of Devonshire to the Guildhall exhibition of 1906, bears the inscription *Johes de Eyck fecit—año. MCCCC ZI. 30. Octobris*. The date 1421 is remarkably early for a work by Jan Van Eyck, and the picture shows nothing of his hand. ALFRED MARKS, *Burl. Mag.* X, 1907, pp. 383–384, proves that the signature is a forgery, being copied, with modifications, from the signature on the Portrait of a Man, No. 222, in the National Gallery, dated 1433, 21 *Octobris*. W. H. J. WEALE, *ibid.* XI, 1907, p. 45, suggests that the painter of the disputed picture may have been Dirk Barentz (Theodore Bernardi) of Amsterdam, who came to England in 1519 and worked for churches in Sussex and Hampshire.

**A Lost Painting by Jan Van Eyck.**—In *Burl. Mag.* X, 1907, p. 325, A. G. B. RUSSELL calls attention to a picture in the painting by Haecht (1628) representing a picture gallery. It represents a young woman assisted at her bath by an attendant dressed in red. In the window hangs a mirror in which both are reflected. From a close resemblance in the figures and details with Jan Van Eyck's other works the author concludes this a copy of a lost painting by that artist. In *Chron. Arts*, 1907, pp. 99–100, H. HYMANS analyzes Haecht's painting, which represents a visit of the Archduke Albert and the Archduchess Isabelle to the gallery of Cornille van der Geest in 1615. He identifies many of the pictures represented in the gallery, and suggests that the "Woman Bathing," may be a copy of the painting by Van Eyck which once belonged to Cardinal Ottaviani. See also *Athen.* January 26, and February 9, 1907.

**The Baptism of Christ, in the National Gallery.**—In 1894 the National Gallery acquired a small picture representing the Baptism of Christ ascribed in the last catalogue to the school of Perugino. The genuineness of this painting was attacked by R. C. FISHER and M. W. BROCKWELL and defended by SIR E. J. POYNTER in a series of letters in *Athen.* January 26, February 29, and 16, and the London *Times*, March 30, April 1, 4, and 8. In *Chron. Arts*, 1907, pp. 167–168, 177, and London *Times*, April 13, E. DURAND-GRÉVILLE argues that the picture is a copy by Raphael of Perugino's picture in Rouen. In the three little compositions in Rouen from the predella of Perugino's Ascension, the figures indicate the collaboration of Raphael.

**A Crucifixion by Konrad Witz of Basel.**—A Crucifixion, belonging to the Rev. Lewis Gilbertson, is reproduced by CLAUDE PHILLIPS in *Burl. Mag.* XI, 1907, pp. 103–109, and assigned to Konrad Witz on internal evidence. The painter of this work was influenced by contemporary Flemings, and yet in the group of holy women shows the Italo-French modes as practised by Netherlands in France. The lake in the background resembles so strongly a study of an inlet on the Lake of Geneva that the picture probably dates from 1444, the year of Witz's residence in Geneva.

**Correction of a Date.**—The Crucifixion by Marco Palmezzano, now in the collection of Canon Raymond Pelly, when shown at the Exposition of Ancient Masters at Burlington House bore the restored date MCCCCLXXX. C. JOCELYN FOULKES in *Rass. bibl. arte ital.* 1907, pp. 16–19, states after examination that it should have been MCCCCXXXI. This date agrees

better with the developed style of the picture than 1480, which would have made it the earliest known work of the artist.

**Early Works of Velasquez in England.**—*Burl. Mag.* X, 1906, pp. 172–183, contains an appreciation and critique by SIR J. C. ROBINSON of four early works of Velasquez in English Collections: the “Beggar with the Wine-bottle” and the “Omelette Woman” in Sir Frederick Cook’s collection, the “Mary and Martha” in the National Gallery and the “Steward” in his own collection. These are all of the *bodegon* class, a species of genre painting of which Velasquez is the first great exponent. The “Mary and Martha” is probably the earliest Velasquez now known. *Ibid.* XI, 1907, pp. 39–44, the same writer discusses two other pieces of the same class, the “Kitchen” in the collection of Sir Frederick Cook, and the “Fight at the Fair” in his own gallery, both of which he ascribes to the culmination of Velasquez’s *bodegon* period. The latter shows the collaboration of an inferior hand, perhaps that of Pacheco.

## UNITED STATES

**Cassone Panels in American Collections.**—The publication of the Cassone panels in American collections (*A.J.A.* X, p. 133) is continued in *Burl. Mag.* X, 1906, pp. 205–206, where F. J. MATHER describes three panels by Jacopo del Sellaio; the “Actaeon” in the Jarves Collection in New Haven, and “Nostagio’s Feast” and the “Battle of Romans and Sabines” in the Johnson Collection of Philadelphia. The “Actaeon” shows many reminiscences of Uccello, but the landscape is strikingly suggestive of Alessio Baldovinetti, the whole composition dating about 1475, when Jacopo had passed out of Fra Filippo’s influence and was not yet the follower of Botticelli and Filippino. “Nostagio’s Feast” is a characteristic copy of the panel in the Spiridon Collection, attributed by Berenson to Bartolommeo di Giovanni or Alunno di Domenico. The “Battle of Romans and Sabines” is very Filippinesque and might date anywhere between 1484 and 1493. *Ibid.* pp. 332–335, W. RANKIN describes two panels by Piero di Cosimo, representing a Hunt and Return from the Hunt, now in the Metropolitan Museum. He classes them among Piero’s earlier works and finds the influence of Filippino in the landscape. A note by F. J. MATHER calls attention to an intentional striving after bizarre effect, which contains in it the seeds of decadence. *Ibid.* XI, 1907, pp. 131–132 (2 pls.), W. RANKIN publishes two panels with scenes from the Aeneid and the Visit of the Queen of Sheba to Solomon, in the Jarves Collection at New Haven. They are ascribed to Uccello, but the writer hesitates to assign a name to the painter, stating only that the same artist made the panels lent by the Earl of Crawford to the Exhibition of Early Italian Art, held at London in the winter of 1893–1894.

**The St. Francis in the Johnson Collection.**—In *Burl. Mag.* XI, 1907, pp. 46–48, A. F. JACCACCI defends the authenticity of Hubert Van Eyck’s painting of St. Francis receiving the Stigmata in the Johnson Collection in Philadelphia (cf. *A.J.A.* XI, pp. 136–137), holding that the Turin picture bears all the marks of a copy. As between the brothers Van Eyck, he prefers Hubert, on account of the depth of feeling displayed. If this attribution is correct, the view of Assisi and the Alps would indicate that Hubert also had travelled beyond the Low Countries.

## AMERICAN ARCHAEOLOGY

**Prehistoric Man in America.**—The discovery of human remains in undisturbed loess in Nebraska (*A.J.A.* XI, p. 138) is further reported in *Rec. Past*, VI, 1907, pp. 35–39 (5 figs.), by R. F. GILDER, who describes his first excavations at Long's hill, and pp. 40–46 (5 figs.), by E. H. BARBOUR, who gives the results of his examination of Mr. Gilder's work and discusses the geological stratification. *Ibid.* pp. 76–78, E. E. BLACKMAN calls attention to certain earlier discoveries which point to the presence of man in the West in glacial or possibly pre-glacial times. *Ibid.* pp. 145–157, 163–181 (17 figs.), N. H. WINCHELL examines briefly all the scattered evidence for the presence of early man in America, and concludes that man existed in the Pleistocene period, and that the recurring periods of glacial action caused extensive migrations. As the close of the Wisconsin ice-epoch occurred about 7000 to 8000 years ago, the last movement northward may be comparatively recent.

**Mound Builders of the Mississippi Valley.**—In *Rec. Past*, VI, 1907, pp. 79–82 (4 figs.), R. HERRMANN continues his discussion of the Mound Builders of the Mississippi Valley (*A.J.A.* XI, p. 249). He considers battle mounds, Indian cremation, and tribal or national mounds, arguing that the effigy mounds were erected by tribes, whose names they represent, as memorials of some great event.

**The Antiquities of the Jemez Plateau, New Mexico.**—The Bureau of American Ethnology has begun the publication of a series of bulletins describing briefly the antiquities on the public domain of the United States. The first bulletin contains an account by E. L. HEWETT of the antiquities of the Jemez Plateau in New Mexico. The region was inhabited in prehistoric times by an agricultural people, who lived in excavated cliff-dwellings or in pueblos. Rock pictures are common in this region. The early inhabitants seem to have gradually abandoned the region about six or eight hundred years ago in consequence of climatic changes, though some of their descendants are doubtless living among the Pueblo Indians, who are partly of another race. The report describes in detail the ruins in three groups: those of the Pajarito plateau, of the Chama drainage, and of the Jemez valley. In all forty-nine sites are noted. (*Smithsonian Institution, Bureau of American Ethnology, Bulletin 32. Antiquities of the Jemez Plateau, New Mexico*, by EDGAR L. HEWETT. Washington, 1906, Government Printing Office. 55 pp.; 16 pls.; map. 8vo.)

**Mexican Myths.**—In *Z. Ethn.* XXXIX, 1907, pp. 1–41 (15 figs.), E. SELER examines the basis in natural phenomena of various Mexican myths. He argues that many of the divinities of the earth and harvest are really lunar, such as the *pulque* gods, Tlaçolteotl, the old goddess, Xipe Totec, the god of spring, and the goddess of love, Xochiquetzal. The ball-ground, which appears in connection with these gods, is a symbolical representation of the conflict between sun and moon, or between light and darkness. The lunar nature of Tezcatlipoca and Quetzalcoatl is discussed in connection with the legend of the early wanderings of the Aztecs, and the importance of the moon in early religions is emphasized.